VOGUE

OCTOBER 1



New-coat handbook: day and evening coverage

ADVANCE RETAIL TRADE SUPPLEMENT

opposite page 24

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S.V.-PATCÉVITCH Publisher

OCTOBER 1, 1956



KAREN RADKAI

COVER

A summary of fashion news: black-and-white tweed suit suddenly deep in new elegance—long-maned, silky fur collar, a great garland of black-dyed fox. The suit "coat" is just that—more important, more substantial than a jacket. Suit, by Ben Zuckerman, in Anglo wool tweed; about $275. Henri Bendel; Julius Garfinckel; Marshall Field; I. Magnin. Side-draped black beaver felt turban by Sally Victor. Gold-and-diamond jewellery by Schlumberger of Tiffany. Lipstick: Charles of the Ritz "Perfect Bonfire."

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Vol. 128. No. 6
Whole No. 1976







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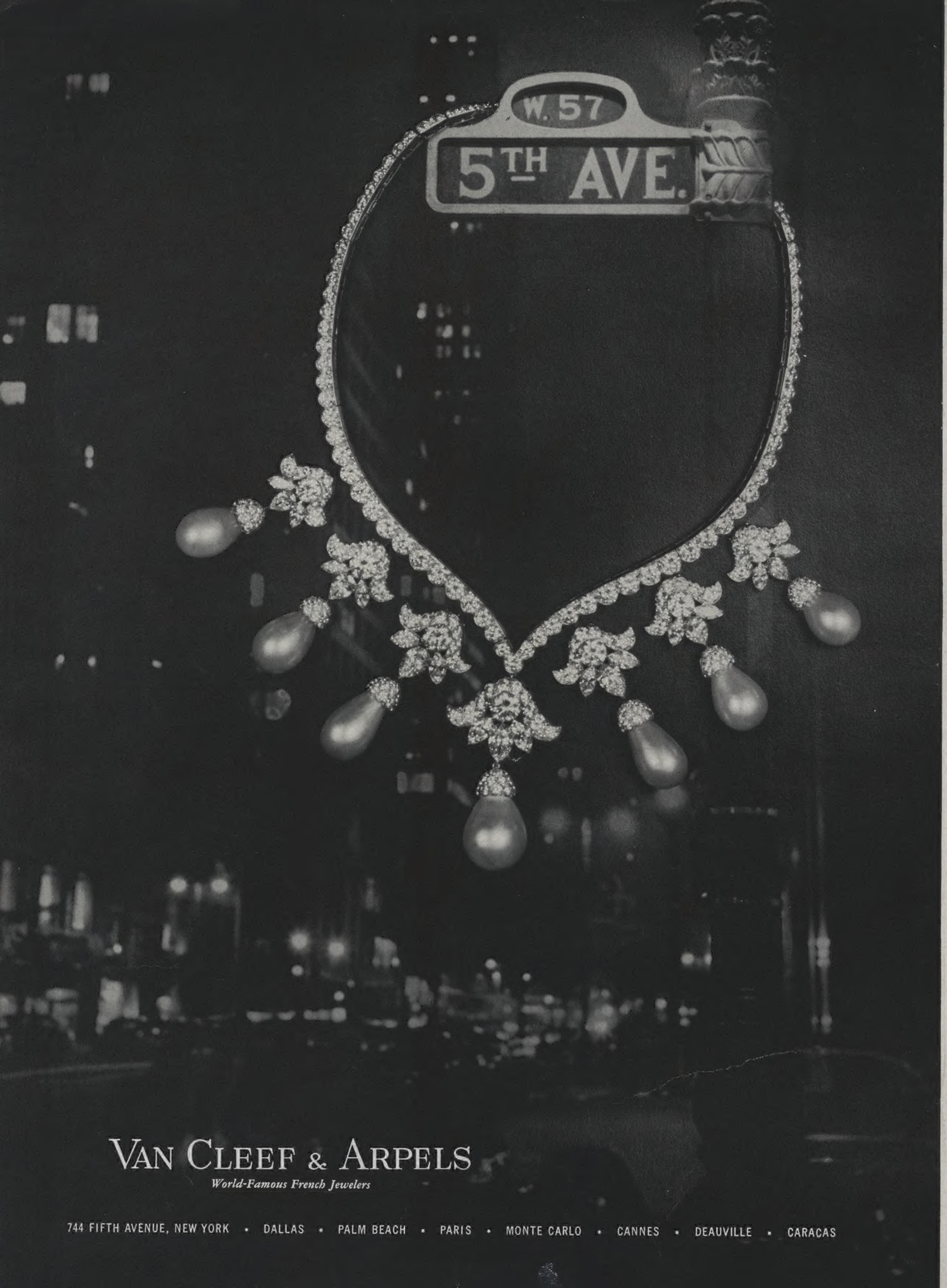
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VOGUE'S

October 1 VOGUE trade edition

"new-coat handbook:
day and evening coverage"
shows 24 pages of

"Coats that couldn't have been last year"

(pages 131; 138 to 146; 170 to 177; 180 to 185)

- *THE SUIT "COAT" . . .*
  more substantial than a jacket (shown on cover)
- *THE COAT-TAILORED CAPE . . .*
  one of the newest coats this season (pages 138 and 139)
- *THE CAPE-COAT IN WINDOWPANE PLAID . . .*
  for town (page 142)
- *THE BLACK FUR . . .*
  long or short city coat (pages 144 and 145)
- *THE MINK WRAP . . .*
  for day, for evening, for travel (page 146)
- *THE FUR-LINED COAT . . .*
  satin faced for evening, wool faced for day (pages 141, 143)
- *WOOL EVENING OVERCOAT . . .*
  long, furred (pages 170 and 171)
- *FLOOR LENGTH EVENING CAPE . . .*
  evening elegance in satin (page 173)
- *BLACK COAT BRILLIANCE . . .*
  day and evening coverage (pages 174 to 177)
- *COAT CHOICES*
  for day (pages 180 to 183)
- *THE TWO-COAT WARDROBE . . .*
  and dresses to wear with them (pages 184 and 185)

SKIRT LENGTHS INCHING DOWN NOW IN AMERICA . . . in daytime suits (pages 162 and 163)

MORE VOGUE FASHION IDEAS . . .

Paris hat ideas in America now: higher, softer, furred . . .

Knitted fashions to wear now or later under the new coats . . .

Perugia-Poiret shoe ideas . . . Party dresses in junior sizes: red, white and black.

FASHIONS IN LIVING: New looks for the house . . . including quick room changes via colour and new linens for upholstery and curtains.

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VOGUE, OCTOBER 1, 1956, VOL. 128, NO. 6

Letter these "VOGUE SAYS" quotes on your window and interior display cards.

Let what "VOGUE SAYS" headline your advertisements and displays.

On the Cover

VOGUE SAYS: "The suit 'coat' deep in new elegance—long-maned, silky fur"
VOGUE SAYS: "The suit 'coat'—more substantial than a jacket"
VOGUE SAYS: "The suit 'coat'—black and white tweed"

New Coat Fashions

VOGUE SAYS: "1956 coat look—a whole year newer"
VOGUE SAYS: "New coats that couldn't have been last year—the cape-coat, the plaid cape-coat, fur as long as a mane"
VOGUE SAYS: "Sherry brown coat—elegance in warm new glow"
VOGUE SAYS: "Green, black, and white tweed coat—gently waisted"
VOGUE SAYS: "Black and white wool tweed coat—easily cut edition"

The Coat-Tailored Cape

VOGUE SAYS: "A coat as new as a cape"
VOGUE SAYS: "Coat-shaped cape—one of the newest coats"
VOGUE SAYS: "Coat-tailored cape with close fitting lines"
VOGUE SAYS: "Tweed cape—softness gathered on a drawstring"

The Cape-Coat in Windowpane Plaid

VOGUE SAYS: "New cape-coat—windowpane plaid"
VOGUE SAYS: "Windowpane plaid—too big a fashion to look through"
VOGUE SAYS: "Plaid cape-coat—with a new soft look"
VOGUE SAYS: "1956 coat look—plaid cape-coat"

The Fur-lined, Fur-collared Coat

VOGUE SAYS: "1956 coat look—fur-collared leather"
VOGUE SAYS: "Black antelope coat with a long-haired fur collar"
VOGUE SAYS: "Beige wool and fur—smart over sheaths"
VOGUE SAYS: "Wool coat—lined with a brand-new fur fashion"
VOGUE SAYS: "1956 coat look—satin-faced fur"

Black Coat Brilliance

VOGUE SAYS: "Black coat—all day, late day elegance"
VOGUE SAYS: "Black satin coat—six o'clock excitement"
VOGUE SAYS: "Black coat brilliance—wardrobe excitement"
VOGUE SAYS: "Black satin coat with a new way to fit"

The Black Fur

VOGUE SAYS: "Black city coat—fur side of the news"
VOGUE SAYS: "City fur coat—making the point of black beautifully"
VOGUE SAYS: "Black city coat—fur cut short"
VOGUE SAYS: "Fur coat—black news cut short"
VOGUE SAYS: "Black fur coat—for all day in the city"
VOGUE SAYS: "Black fur coat—reflecting the new romantic fashion"
VOGUE SAYS: "Black broadtail—soft standaway collar"
VOGUE SAYS: "Black broadtail—new softness of sleeves"
VOGUE SAYS: "Black fur coat—to wear for city, after noon"

The Fur Wrap

VOGUE SAYS: "Mink elegance in full measure—for day, evening, travel"
VOGUE SAYS: "Mink wrap—elegance in full measure"

Release date—October 2

Wool Evening Overcoat

VOGUE SAYS: "Evening overcoat—long, wool, furred"
VOGUE SAYS: "Evening overcoat—mink-brown blanket wool"
VOGUE SAYS: "Harris tweed evening overcoat—for city-country"

Floor Length Evening Cape

VOGUE SAYS: "Satin sabled cape—new evening elegance"
VOGUE SAYS: "Evening elegance—new great cape"
VOGUE SAYS: "Floor length cape—new line of evening elegance"

The Two-Coat Wardrobe

VOGUE SAYS: "Black and white tweed coat—for all day, all weather"
VOGUE SAYS: "Black and white tweed, bright red wool—two-coat wardrobe"
VOGUE SAYS: "Scarlet wool—the second coat"

New Suits and Dresses

VOGUE SAYS: "New knitted fashions—to wear under the new coats"
VOGUE SAYS: "Knitted, bloused, black—good day-look for town"
VOGUE SAYS: "Accessory dress—nice black background"
VOGUE SAYS: "Suit skirts—inching down"
VOGUE SAYS: "New skirt lengths—more evolution than revolution"
VOGUE SAYS: "New tweed suit—taking its length in easy stages"
VOGUE SAYS: "Velvet hemmed underskirt—new late day addition"
VOGUE SAYS: "Paris idea—the poufed skirt, little waist"
VOGUE SAYS: "The waisted sheath with the eased-out skirt"
VOGUE SAYS: "Pheasant feathers—new print idea"
VOGUE SAYS: "Big evening news—velvet sweater, satin skirt"
VOGUE SAYS: "Paris chiffons—great softness"
VOGUE SAYS: "Evening drapery—drawn close in Paris"

Fashions in Junior Sizes

VOGUE SAYS: "Young party dress—red, white, and black"
VOGUE SAYS: "Pink silk chiffon, red satin skirt—sure-fire combination"
VOGUE SAYS: "Ruby red velveteen—the figurine dress"
VOGUE SAYS: "Red silk peau de soie—in good shape for parties"
VOGUE SAYS: "Black on black fashion—black velvet outlining black taffeta"

The New Fashion in Hats

VOGUE SAYS: "Paris hat ideas in America now—higher, softer, furred"
VOGUE SAYS: "Paris hat idea—furry enough to add inches of hat-height"
VOGUE SAYS: "The casual hat—brimmed, pulled low over the eyes"
VOGUE SAYS: "Velvet beret—for late-day, for evening"
VOGUE SAYS: "High level of pillbox—late-day-to-evening elegance"
VOGUE SAYS: "Hat height in black velvet with a feathered brim"

Shoes

VOGUE SAYS: "Poiret shoe ideas—invading 1956 fashion"
VOGUE SAYS: "Poiret shoe ideas—T-straps, beading"
VOGUE SAYS: "Poiret shoe ideas—handkerchief bows, Persian colours"

Fashions in Living

VOGUE SAYS: "Linen damask, linen velours—for upholstering"
VOGUE SAYS: "Closed and open needlework—for windows"
VOGUE SAYS: "News in vinyl floorings—flowers underfoot"
VOGUE SAYS: "Washable leather panels—short-order architecture"

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Left to right;

by Harvey Berin in rayon velvet
by Oleg Cassini in rayon and wool ottoman
by Modern Couture in rayon and acetate dull satin twill
by Oleg Cassini in rayon velvet and rayon and silk satin
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BRACELET, NOT SHOWN, $25; PIN, $7.50;
EARRINGS, PAIR, $7.50. (PLUS TAX)

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Fredrica

FREDRICA'S CONCEPT OF THE EUGENIE LOOK . . .

DELIBERATELY NARROW, ELEGANT . . . IN THE BEWITCHING BEAUTY OF BLACK-DYED,

SOUTHWEST AFRICAN PERSIAN LAMB

HAMMER-BRAND PROCESSED TO BE BLACKER, BRIGHTER, LIGHTER.

AT FINE RETAILERS OR WRITE FREDRICA, 345 SEVENTH AVE., NEW YORK 1



HAT: SALLY VICTOR

GLOVES: KISLAV





Are you the girl who knows clothes?

IF YOU ARE,
then you know that to look good in clothes, you have to *feel* good in them.

YOU SLIP INTO A DRESS
and watch it take shape on you. If it's *your* dress it fits right, sits right — the shoulders are your shoulders, the waistline meets your waistline — the back is smooth, every curve's in place. You don't have to do anything about the dress but wear it — and look wonderful in it. And you settle for nothing less than this.

FINDING *YOUR* DRESS
is no problem, for R&K has a formula for fit you'll marvel at. All your measurements down pat in dresses shaped as understandingly, as effectively as the one shown here.

It's just as the label says,

This dress, a fine worsted jersey, completely lined. In apricot, powder blue, pink, coral. Sizes 10 to 18, 9 to 17. $25. At fine stores everywhere or write to R&K Dress Company, Dept. V10, 1400 Broadway, New York 18.

R&K
originals
for the girl who knows clothes

THE MOST PRECIOUS WOOLENS IN THE WORLD

KEANON® FABRICS



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Franklin Simon



THE BRAMLEY® LOOK

finds exemplary expression in the shirt and skirt ...a casually feminine way of dressing that is traditionally American. Defined with rare young taste... hand embroidered silk shirting and a streak of glen plaid worsted... quietly tailored, irrevocably Franklin Simon.

Shirt in white, **17.95**
skirt in brown or black, **19.95**
and both for sizes 10 to 18.

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New bracelet fashion; hug-me-tight bands of woven gold plate that adjust to fit your wrist, the rest left dangling in a shower of fake pearl beads or golden fringe. Very Edwardian, very new.

Narrow bracelet with pearls, 6.00 Wide with pearls, 11.00
With golden fringe, 10.00 Matching earrings; woven ribbons, 4.00
fringe, 3.00 Woven hoop, 3.00 all plus tax

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. . . the Master Furrier . . .
finds new inspiration in Evans'
exclusive **BLACK PEARL**© . . . black-dyed

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PERSIAN LAMB

. . . superbly lustrous, lightweight . . .
and re-creates Directoire elegance
in this fur of swiftly ascending
fashion significance! $799 plus tax

Hat: John Fredrics



Over-all importance for girls going places, the
new "Sportwarmer" coats . . . action-fashioned
with White Stag's flattering insistence on meticulous tailoring — and
in the most exhilarating colors of the season! Each of
water-repellent cotton poplin; lushly, warmly lined.
Left to right: Cross-County Coat, 29.95; Snowflake Warmer, 25.95.

"sportwarmers"

by White Stag

White Stag Mfg. Co., Portland, Oregon

Discoveries in beauty



Bathing routine—with roses

If you'd like to bathe, gloriously, in roses, Yardley will supply them—or their fragrance, anyway. The Yardley "Red Roses" scent now pervades a rich pink bath-soap, in oval cakes; an After-Bath Freshener; a talcum powder; a dusting powder; and sachet pillows (three to a box), so your bath towels will be rose-scented, too. All: Bloomingdale's.

MIEHLMANN



Beauty routine—thirty days

This pleasant array, used for a month, *could* turn the clock back several years where your looks are concerned (progress doesn't register in *less* than a month's time; continues as you continue the routine). All by the famous Endocreme people, they are, from left to right: cleansing cream; Entrance, alcohol-less after-cleansing lotion; the classic hormone-rich Endocreme itself, in cream or quick-acting liquid form; and Hand Beauty lotion, also rich in hormones. All, Altman's.



YOU TOO, CAN MAKE HISTORY

Desireé, Camille, Josephine! Take your choice! You can duplicate the mood with this delicate nylon tricot waltz gown and peignoir. Very very empire with tiny floral sprays embroidered on sheer tricot and trimmed with an edging of lace. Gown has a lined bodice, peignoir a marvelous flattering shape.

Pink, blue or white, 32 to 38 sizes,

Gown 10.95, Peignoir 14.95

Slightly higher in Canada.



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Mr Daren Fierce,
originator of the long lunch hour.

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AUTUMN HAZE* brand, Emba* natural brown mutation mink...a VALERIE FURS design by Fishman and Greenfield, New York • A wonderful wrap-of-a-stole that is strikingly collared and exquisitely molded of AUTUMN HAZE* brand Emba*, the world's finest natural brown mutation mink.

AT FINE RETAILERS

*Trademarks Mutation Mink Breeders Association

Jewels—CARTIER Dress—Kasper Background—Laverne Originals Virginia Thoren



. . . lovelier in Walking Sheers, Dress Sheers and Evening Sheers

. . . because nothing beautifies like occasion-cued nylons! They shadow and shade, thin and shape, misting your legs in just the sheerness that suits the occasion. Next time you shop, ask for *Walking Sheers . . . Dress Sheers . . . Evening Sheers.* Today's nylons are named this way, sold this way. And you'll enjoy lovelier, more rewarding wear when you buy all your nylons for the occasion.

DU PONT
REG. U. S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

DU PONT NYLON

Du Pont makes nylon fiber, does not make the hosiery shown here.

Warren of Stafford



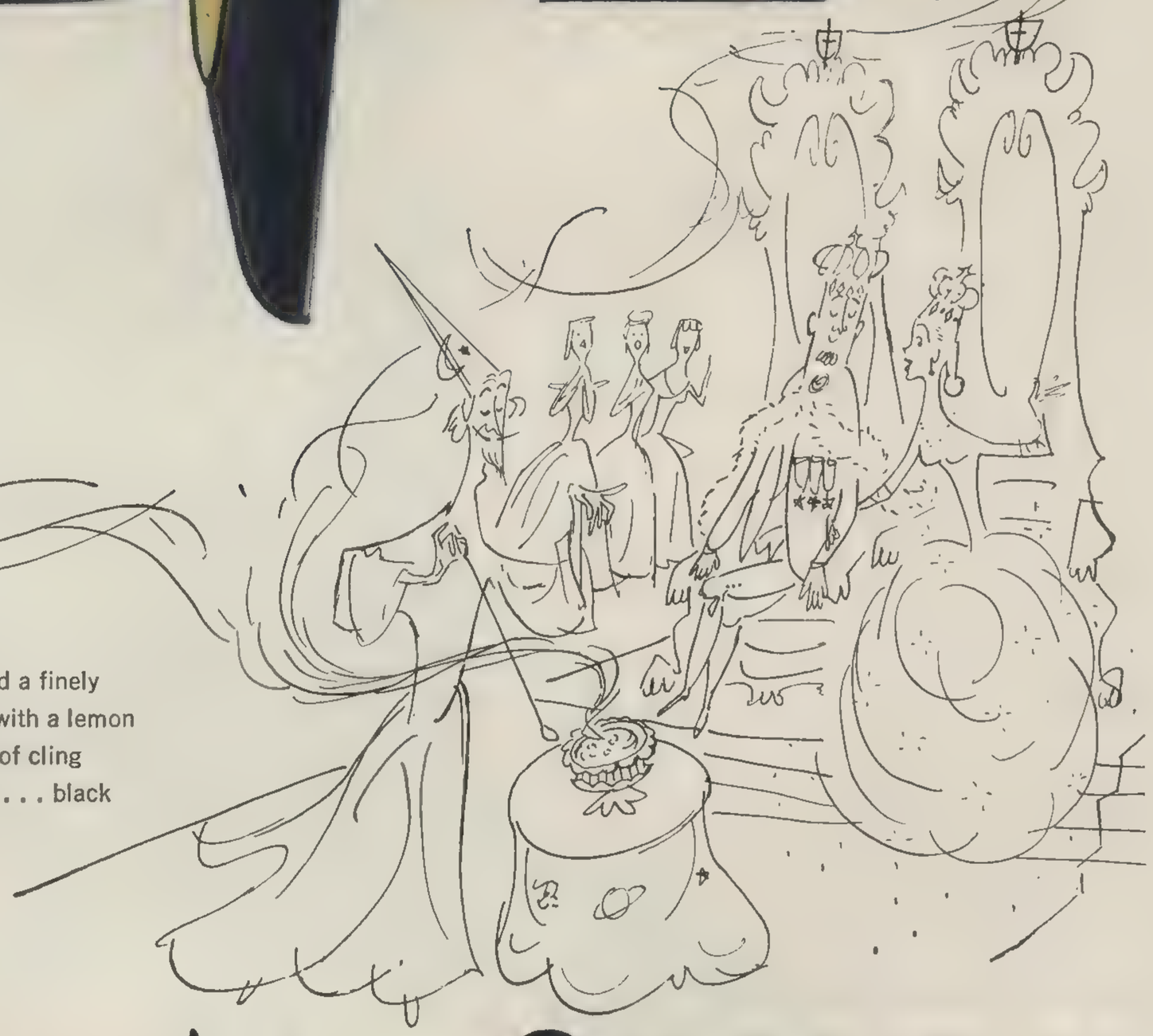
Soft and new, a coating of angora kid mohair and wool, youthfully cut by William Bass.

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Bewitched by the Inner Circle.

Take three thin shapely slices of new Joyce heelets. Add a finely pointed Italian toe. Wrap in witching-hour suede. Line with a lemon peel. Stir in the magic potion . . . an INNER CIRCLE of cling collar. Mix with a touch of Joyce sorcery. Abrakadabra . . . black magic! Joyce INNER CIRCLE PUMPS!

Styles from $8.95 to $14.95

More fun than anybody . . . **joyce**

Pasadena, California

AUTUMN HAZE of JOHN F. MORRIS

...styled by Baker brand, Emba* natural brown mutation mink



Reflections on beauty...no lovelier fur in all the world than the shadowed luxury of AUTUMN HAZE* brand, here in a magnificent stole.

Z. C. M. I., SALT LAKE CITY • LICHTENSTEIN'S, CORPUS CHRISTI • SMARTWEAR, ROANOKE

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Virginia Thoren

Jewels—CARTIER

Gown—Ceil Chapman

Background—Murals, Inc.





WHAT AN ENCHANTING IDEA —

A RUSTLING NEW TAFFETA OF **ARNEL** THAT WASHES

ARNEL TRIACETATE wins the prize at the party. It turns out these rustly, radiant taffeta party dresses. It makes these selfsame dresses *washable*. And it captures the heart of Youngland, who touches them with their own kind of enchantment. Celanese Corporation of America, New York 16.

FABRIC BY PEDIGREE, DRESSES BY HELEN LEE OF YOUNGLAND. Left, white with pink or blue flowers. Sizes 3 to 6x, about $9. Sizes 7 to 12, about $11. Center, pink or yellow stripes on white. Sizes 3 to 6x, about $9. Sizes 7 to 12, about $11. Right (back view shown above), pink or blue with white rickrack. Sizes 3 to 6x, about $8. Sizes 7 to 12, about $9. All have detachable belts. All at Best & Co., New York; May Co., Los Angeles; Famous-Barr, St. Louis; The J. L. Hudson Co., Detroit; The Hecht Co., Washington, D. C.; Meier & Frank Co., Portland.

Celanese® Arnel®

Celanese CONTEMPORARY FIBERS

ARNEL

This is the official Arnel symbol—evidence that this fabric of this new triacetate fiber has been pre-tested for performance.



Dawnelle introduces *LANOLIZED*® gloves for your extra comfort!



At fine stores near you. See page 216

A skirt must sit and walk and stand still and look as if it never left its hanger. That's why Evan-Picone —master tailors— chose Forstmann's Milateen and Fortuna for these precision-cut skirts. These fabrics cost a little more. But they're made of the finest imported wool, woven with generations of experience. They're light. Yet they've *body* to hang true...resilience to spring back into *their* shape, not yours.

go beautifully...in fabrics by FORSTMANN ⚜ ⚜ ⚜



Wink at propriety...it's time to wear **Saucy**

Archer's sheer deviltry...part fun, mostly flattery with paprika overtones, nutmeg shadows.
Spice with the important beige to browns. Peppery with rusts, woodsy tweeds and taupe-browns.
Delectable in every serving. Now in all famous-for-fit Archer styles...sculptured full-fashioned...
carefree seamless...snug-sheer stretch styles. Perfected for you in your individual leg size: Trim, Tween or Taper.

Archer *Stockings for Lovely Women*

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Lord & Taylor, all stores; I. Magnin, all stores; Garfinckel's, Washington, D. C.; The Jenny Co., Cincinnati.

Twice buttoned and doubly dashing—a contemporary coat by Harry Frechtel. Collared with mink in the royal manner—but all feminine in the new fluid flow from the shoulders. To bespeak its newness, this designer shopped for a fabric equally prophetic. He found it at FORSTMANN. Barely seen, the diagonal weave that is so new. Despite its luster, belying its luxury, a hardy fabric—for a fabulous coat.

go beautifully...in fabrics by FORSTMANN ⚜ ⚜ ⚜





LEFT: STYLE 3206

$55.00*

TOP RIGHT: STYLE 2954
VELVET YOKE. $49.95*

LOWER RIGHT: STYLE 3252
VELVET YOKE. $55.00*

ALL IN FURGLOW. FITTED,
SIZES 8-18: LOOSE, 6-18.
IN BLACK OR COLORS.
FOR FREE FASHION BOOKLET,
AND NAME OF NEAREST
STORE WRITE LASSIE MAID,
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*PRICES HIGHER WEST
OF ROCKIES AND CANADA.

SPECIAL LASSIE OFFER:
YOUR PERSONAL PERFUME PACKET...
2 VIALS EACH OF 12 WORLD FAMOUS PERFUMES.
FOR EACH PACKET, SEND 50¢
(IN COIN) TO ADDRESS ABOVE.





The Girl in the Lassie

Balconies and cupolas,
multi-hued mosaics,
and sculptured marbles
polished with Ethiopian sand—
San Marco's to her taste.
She feeds the pigeons
while on the great clock tower
two Moors strike the hour.
She wears a Lassie...
American in make, and yet
in Venice, everywhere, at home.

LASSIE
MAID

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MY FAIR LOVE

Total elegance, complete comfort. Underwire bra is freed in front from midriff, moves by itself, can't press down. Back slit allows bending without uppull. Lace and ribbon straps detach, wear it strapless. Nylon power net, flowery white, pink, blue, black. **27.50**

Olga
CORSETRY

For nearest store and free 1956 booklet "Olga tells you how to beautify your figure" write to Olga, Dept. V106, 2202 Beverly, Los Angeles 57.

Knees, Knees, and Sembridges

BY PATRICK CAMPBELL

It was a quarter to three, with tea unimaginably distant, and lunch a forgotten incident in a previous age.

It was Sunday, and it was raining so heavily that small pools were already beginning to form on the lawn.

My daughter and I lay in the armchair, abandoned in our separate ways to a lethargy close to unconsciousness. She sucked a plastic dog; I chewed a match from which I'd already extracted the vitamins. We sighed intermittently, and heaved about, and subsided again into torpor. Everyone else had gone to bed. "How would it be," I said, "if you went to bed with Teddy and Golly and Kitten and Horse and Morse. . . ?" I wasn't trying very hard.

She sat up violently, with an elbow in my throat. "It rhymes!" she cried. "Let's do rhymes!"

"All right," I said. "What rhymes with kitten?"

Choosing the word with infinite care, like a professor at work on a new translation of Plato, she said, "Litten." She was sitting directly on my stomach, leaning into my face. A tremendous private meal of Licorice All-Sorts seemed to have taken place since the forgotten lunch.

"What's 'litten'?" I asked irritably. "Why can't you say 'mitten'? You've read the cursed book a million times."

"Gipsy word," she said menacingly.

"I beg your pardon. I meant you've read *the* book a million times."

"I can't read and you can read because I'm only little and you're lucky and I'm not." It was the special cry-baby voice with the pouting lower lip, which she does to perfection.

"You are an old ass," I said. "Say Betty Atkinson." The day, microscopically, had brightened.

"Oh, I said that fifty a million *times!*" she cried. She approached it warily. "Bet-ty—"

"Very good so far," I told her.

"Atkinkinson!" It came out in a rush. She made a swift gesture of impatience which flung the plastic dog across the room. "Get out the other kin!" she cried, and reached into her mouth with three fingers. She flung an invisible something after the plastic dog. "Go away the other kin!"

"Try it again," I said. "Now that you've disembarrassed yourself of the kin."

With infinite care, and very slowly, she said, "Betty Atsinkinsin." She delivered herself of a piercing scream. "Oh, for goodness' sake, you're getting me into trouble and getting me worried!" She buried her face in my neck. "Dear old parents," she murmured, "tell me a story."

"Once upon a time," I began, scarcely able to face the tedium of what lay in store, "there was a terribly beautiful, clever little girl with golden hair—" I was seized by a cavernous yawn. "Little girl with golden hair and blue eyes called—" We roared it out together. "Brigid!" I continued alone. "One day she went for a picnic with her Teddy and the Teddy said, 'Oh what a nice picnic,' so they all went home happy after." She struggled up. I had hoped to get away with an abbreviated version, owing to our relaxed condition. "That's too small!" she *(Continued on page 74)*

HELITZER
blouses
in Regal Crepe
with the
AVISCO®
Integrity Tag



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GEORGIA	Atlanta.....J. P. Allen & Co. Columbus....Kayser Lilienthal
ILLINOIS	Decatur.....Semmel's
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New delicate air—yet they're washable / AVISCO is the reason

The Helitzer way with blouses: feminine, dress-like. How good to find they're washable! That's because the specially treated faille crepe contains Avisco rayon and acetate. The Avisco Integrity Tag on each blouse is your assurance not only of washability but of quality—way back to the basic fiber. White, bisque, grey, black, 10-20, about $15, slightly higher west of the Rockies.

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the little black dress...
and the GLITTERING company
it keeps

This year's most significant new fashion alliance:
the stark simplicity of black,
illuminated by a spotlight of ice-pure brilliance...
gem set like the world's great jewels.
Priced from $10 to $40 plus tax.

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For the wiles of fashionable women...

From the wilds of Canada... softly warm Beaver

dyed by **Hollander** in Wedgewood Blue

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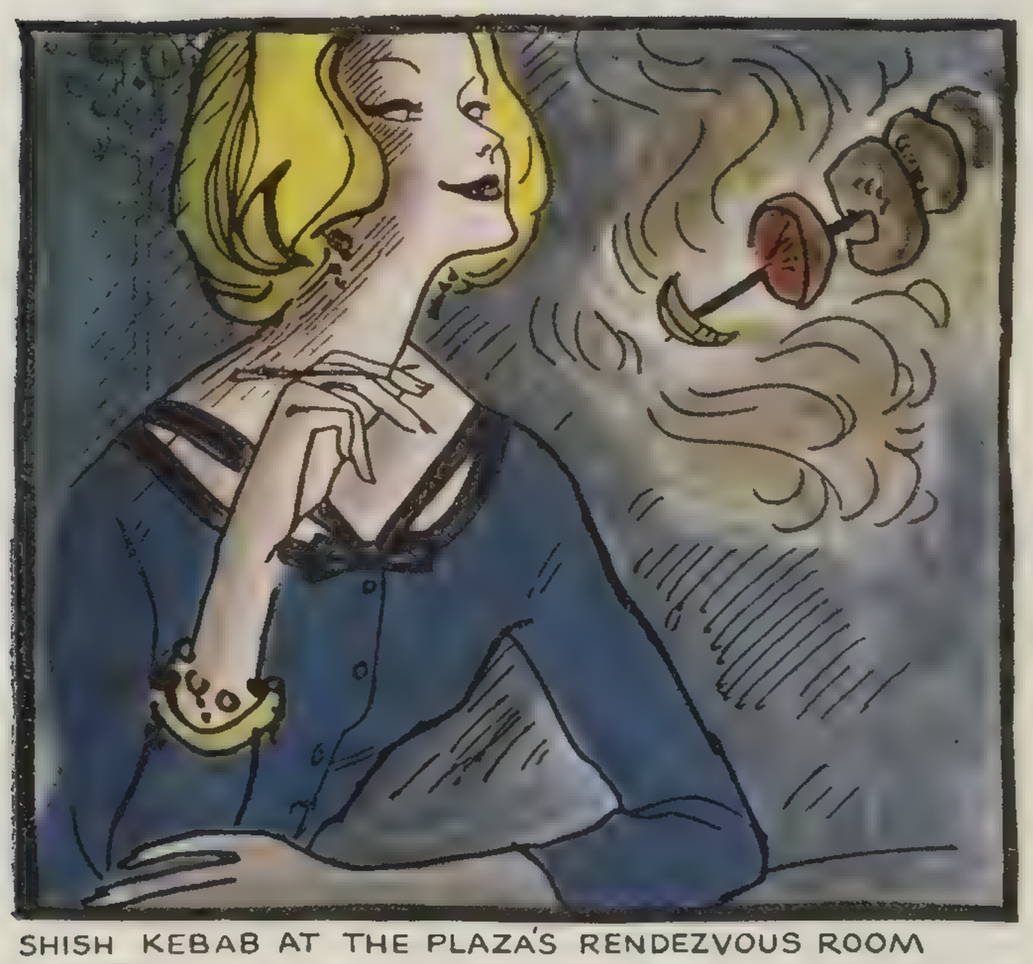
PHOTO BY HENRY WAXMAN

The Life and High Times of THE ARKIN GIRLS®





TO THE COLONY FOR LOBSTER THERMIDOR



SHISH KEBAB AT THE PLAZA'S RENDEZVOUS ROOM



AFTER THEATRE BUFFET AT THE ALGONQUIN



UNTIL THE CHERRIES JUBILEE ARE READY AT EL MOROCCO



FIGURE-WORK AT THE 57TH STREET HEALTH BAR

LEE'S COUTURIER FASHIONS BY **LEONARD ARKIN** ANDIE'S FASHIONS IN PETITE SIZES BY **ANDREW ARKIN**
YOU'LL FIND THE ARKIN GIRLS' WARDROBES IN YOUR FAVORITE STORE, OR WRITE THE ARKINS, 530 7TH AVE. N.Y. 18, N.Y.



Just for McCall's . . . and just for you . . . Pauline Trigère does a bevy of patterns. And does them with such drama . . . they'll turn your wardrobe into a fashion show! Here, her after-five dress. We've made it news with a before-five fabric: thin wool crepe. Your choice? Perhaps peau de soie, perhaps plush-touch velveteen.

A DIVISION OF THE MC CALL CORP.

Whatever the fabric you use, pin it to a pattern by McCall's. That way, you'll not only look smarter . . . you'll prove you are smarter: *so* smart, you chose the one pattern with the Easy Rule feature for easy fit! Look for Trigère exclusives wherever you find McCall's Pattern Catalog: at fine stores everywhere.

REMEMBER: BETTER FABRICS MAKE BETTER FASHIONS

AUTUMN HAZE ✳ brand, Emba* natural brown mutation mink...

designed by SOPHIE of SAKS FIFTH AVENUE

Regal elegance...majestic greatcoat with notched collar, of AUTUMN HAZE* brand.

SAKS FIFTH AVENUE, NEW YORK, SAN FRANCISCO, BEVERLY HILLS, DETROIT, CHICAGO, PITTSBURGH, PHILADELPHIA



Background—French & Co. *Trademarks Mutation Mink Breeders Association Accessories—Saks Fifth Avenue Virginia Thoren



"Coat of Arms" of the Royal Family of Furs:

EMBA*

NATURAL

MUTATION

MINK

Only a member of the royal family of furs is permitted to carry this proud emblazonment. It is the protected privilege of the Emba* Great Eight. Protected by the Fur Labeling Act which requires all furs to be labeled with the country of origin and protected by registered trademark, Emba.

Before the Fur Labeling Act became part of the law of the land various lowly furs went about in masquerade. Mild little rabbits were given such ferocious aliases as African River Leopard, South American Tiger. "Sable" and "sable-like" were used fictitiously to designate any softish fur. Now the humble bunny, the lordly leopard and tiger wear their true names and nationalities.

Mink, of course, being born to majesty, never tried to impersonate anything else. But there's mink—and mink. Its birthplace is significant.

First, you want to know that the mink *you* buy is North American. Nothing chauvinistic about this. North America happens to have the natural conditions and the scientific fur farms that produce the world's best in the way of mink. The rest of the world acknowledges North American superiority in the field by coming here to buy mink.

Those who want something special in mink buy Emba. Emba is not only North American mink. More, it is scientifically bred for silky texture, rich underfur, consistent natural colour. Each Emba brand carries its own patent of nobility, its personal trademark.

These, the Great Eight, clear, true, radiantly beautiful—as nature made them—with the colour *bred* in for generations, belong only to Emba: CERULEAN* natural blue; AUTUMN HAZE* natural brown; DESERT GOLD* natural light brown; DIADEM* natural pale brown; ARGENTA* natural grey; JASMINE* natural white; LUTETIA* natural gunmetal; AZURENE* natural grey mutation mink.

Ask for them by these brand names when you want to invest in mink ultimates. If a brown is your choice, ask first for AUTUMN HAZE brand, Emba natural brown mutation mink.

*Trademarks Mutation Mink Breeders Association



The Positive Sweater leaves

nothing to chance. Confident in its pretty cocoon of elegant Tycora yarn. This sweater never turns fuzzy uncertainly. Washes in depth, won't shrink or stretch. Stays positive black or pure white. 36 to 44. About $15.

EXMOOR sweater of TYCORA®

AT BETTER STORES EVERYWHERE • EXMOOR KNITWEAR CO., INC., 1407 BROADWAY, NEW YORK 18

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Anglo Fabrics

"THE BACKGROUND OF FASHION"®

Soft-as-a-glove kidskin for the most elegant Fall in the world — lined and beautifully coordinated with Anglo's handsome woolen. The hooded ensemble, a vision by Samuel Robert. Black and White, Black, White, Grey, Straw, Bark, Red, Copper. Sizes 10-18. About $225.

Samuel Robert

At these fine stores: Bonwit Teller, New York City Kaufmann's-Vendome, Pittsburgh Neusteter's, Denver Maison Mendessolle, San Francisco

or write to: SAMUEL ROBERT, INC., 1407 BROADWAY,. NEW YORK 18, NEW YORK



A Gorham Exclusive... made from a seamless sterling tube, the Gorham knife handle will resist denting if accidentally dropped. It is completely watertight—there are no seams to open or discolor. Washing in the hottest water will not loosen the blade.



Some things an architect can't specify

An architect can build many things into a house—but the real *home* is up to *you* to build.

The furnishings you select to complete your home, just like the materials that go into the very foundation of the house, should be chosen with the future in mind. In your selection of tableware, for instance, it is false economy to invest in anything *less* than fine solid silver. For sterling silver is one purchase you never have to make twice—a precious, yet practical, treasure that will beautify your table and enhance your way of life—forever!

When you do buy sterling, you will be wise to select a pattern by Gorham—the name that has stood for the *finest* in solid silver for the past 125 years. Not only are there more designs to choose from in Gorham than any other make, but a *Gorham* pattern carries the assurance that it can be matched or added to even years and years later.

Complete Gorham place-settings (knife, fork, spoon, salad fork, soup spoon and spreader) from $29.75.* Settings for eight in a handsome wood chest, from $238.* And, most authorized Gorham jewelry and department stores have convenient budget plans that give you up to a year to pay.

Gorham STERLING
America's Leading Silversmiths Since 1831
125th Anniversary

*PRICES INCLUDE FEDERAL TAX. PRICE SUBJECT TO CHANGE WITHOUT NOTICE.

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Sleek Stem Look

. . . . superb new silhouette for Fall ! Ankle to midriff it's slim as the stem of a crystal glass . . . . the "bulk" of the costume kept bosom-high . . . topped off by high, wide, wonderful hats !

The new look begins with your LEGS

. . . suddenly intoxicating to see, in Champagne Stockings by Strutwear ! Styled to capture a gala new mood of glamour, luxury, excitement . . . Champagne Stockings are so smooth they seem to flow on your legs. Symbolic of the sleek Stem Look of fashion, most exciting stockings you've ever owned !

Strutwear's **CHAMPAGNE STOCKINGS**

Strutwear Inc., *Minneapolis, Minn., Glencoe, Minn., Clarksdale, Miss., Ipswich, Mass., Empire State Bldg., New York City*



HATS • JOHN FREDERICS

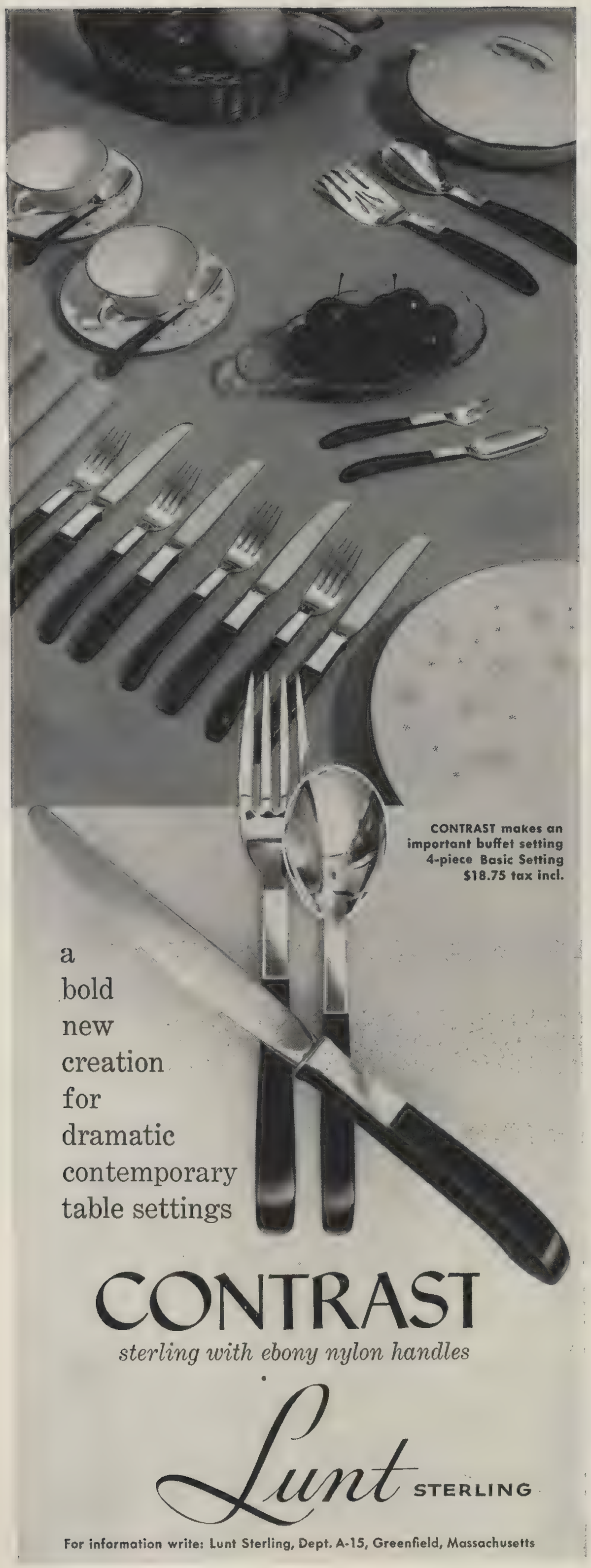
that

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look!

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KNEES, KNEES

(Continued from page 60)

screamed. "Tell me a *lon* story. Oh, for goodness' sake, I want some *friends!*"

"You tell me a story," I suggested hurriedly. Friends had already been sought on the telephone. They were all engaged in enervating pursuits like walking in the rain, or helping Dad to tidy the garage. I wished no hint of their activities to leak through into our numb but at least comfortable refuge.

"Oh, for goodness' sake, I've told you stories fifty a million times! Well—" she savoured the opening like an old raconteur—"*well*—Teddy Daffodil Picnic and Mrs. Axen and child Teddy went alon and alon down the road and they met their mother. *So*—" (I used her dramatic pause to fight another yawn) "*so*—Mrs. Axen bringed the sembridges—"

"Sandwiches," I said. "For heaven's sake, you know—"

"Gipsy."

"I apologize. I meant 'for goodness' sake.' "

"Do you know—" Mrs. Axen and her sembridges seemed to be forgotten—"do you know, me and Johnny were playing Lady Dolly's Lost Her Supper and we were laughing and crying all the same time."

"How do you play it?" I asked cautiously. It might pass the time, but I didn't want to get out of my chair.

"*Well*—I go and hide some place and then *you* say, 'Lady Dolly's lost her supper.' "

"What happens next?"

She jumped up, agonizingly, off my knee. "Oh, for goodness' sake, I told you fifty a million times." She ran swiftly across the room and threw herself down behind the sofa. I waited for a moment and then called out, "Lady Dolly's lost her supper," wondering what conceivable sequence of events could follow. A furious face showed above the back of the sofa. "Not loud!" she screamed. "Soft as a *mouse!*"

I whispered it this time. She rose like a snipe and went to ground behind an armchair. So long a silence followed that I knew the next move was up to me. "Lady Dolly's lost her supper," I breathed. A despairing screech came from underneath the chair. "Oh, for goodness' sake, when I'm near you say it *loud* and you say it soft when I'm far *away!*"

"Come here," I said. "That's a mad game. Let's have a struggle." My daughter came trailing across the room and climbed onto my knee again. "Not fierce," she said primly. "You're a big genkleman and I'm only a little girl."

"You're getting soft in the head," I told her, and gripped her by the ankles. To the destruction of my distant lunch I held her upside down. "This is called Legs-Legs," I explained, trying to make the most of it. The screams were ear-splitting. I put her down.

"I don't like Legs-Legs," she complained. "You're making me into trouble again."

"What about Arms-Arms?" I said. We did Arms-Arms—a vague threshing—and then my invention flagged. "Let's just sit and think," I suggested.

"Knees-Knees!" she cried. "We haven't done Knees-Knees!"

Not even wondering if it would work, I folded her legs underneath her and, with my hands gripping her knees, lifted her high into the air. It had the polisn of a genuine acrobatic trick. She knelt in the air at the full stretch of my arms, apparently at ease.

Then she said, "Daddy, I'm *so* bored and worried. I've got nothing to think about."

I lowered her down. We collapsed again into our earlier torpor. The time was exactly three o'clock.

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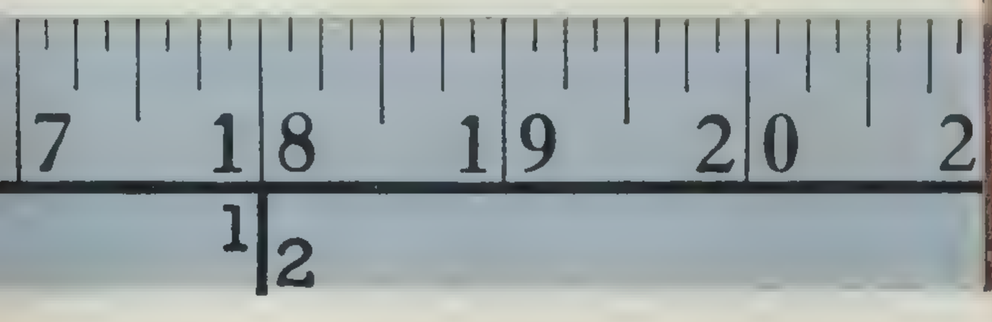
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Having no time to waste, Mr. Kaltenborn tried flying in 1910, has since logged 800,000 air miles including 60 Atlantic hops. Favorite airliner: the Lockheed Super Constellation. This sleek ship—fastest Constellation ever built—makes hurrying a *pleasure*. Effortlessly smooth, with deep lounge chairs, decor by Dreyfuss and a congenial Starlight Lounge.

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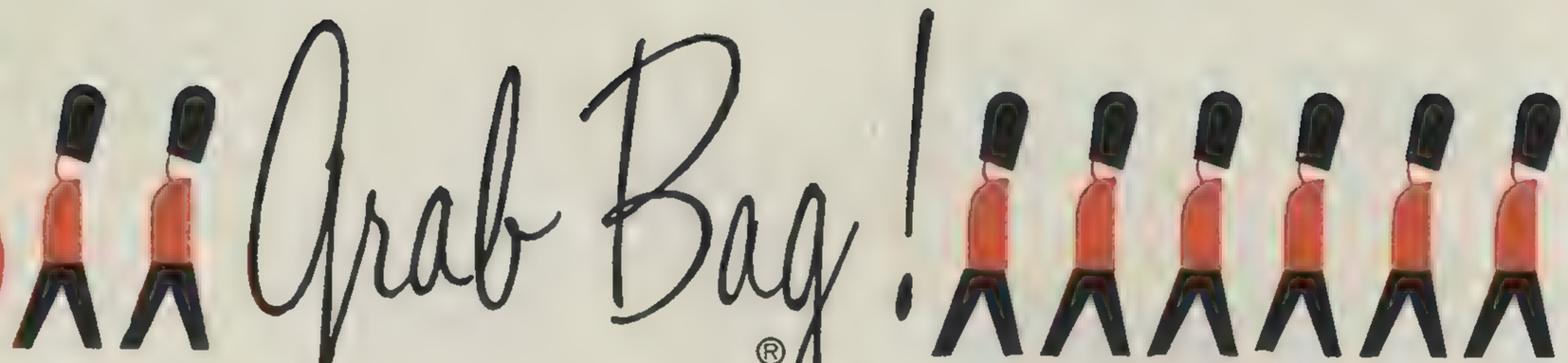
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Many Mexicos

BY LESLEY BLANCH

No one told me about the birds. A thousand different chittering liquid trills sound behind the whole Mexican scene. Different provinces have different birds, but bird song, bird sounds, are everywhere. Little green parakeets, clowns of the bird world, stagger and sway on the tops of baskets piled with laundry or fruit which the majestic matrons of Tehuantepec carry on their heads. Hummingbirds and gaudy macaws are everywhere. Nightingale-like song sounds from the giant ash trees at Tzintzuntzan (and I recall that the Emperor Maximilian, on one of his ineffectual impulses, ordered two thousand nightingales to be imported from Germany), but these local birds turn out to be some unknown species of yellow-winged songster, heartbreakingly melodious. In the mauve twilights of Mérida, long-tailed, black, magpie-like birds, *ouraki* in Mexico, but in Yucatán known by the Mayan name *toh*, are poised on the spear-tipped sisal plantations. In the mangrove swamps around Campeche cormorants wade intently after fish, followed by grotesque pelicans, uttering croaking cries. (Their beaks are used by the farmers for drilling holes in the ground, when sowing seeds.) All night at Tapachula, the *Berlé-lé* shrills its peculiar note, piercing, monotonous. Oddly, it is regarded as a household pet. Everywhere, the sinister zopilotes—huge carrion birds—sit brooding on the roofs or fences, even along the rail of our balcony, a frieze of doom, that flaps down to scavenge in the gutters. "Make healthy," said the café waiter indulgently; and maybe they do, in this region of indifferent sanitation. But they are not engaging.

Yucatán remains aloof from the rest of Mexico. One airline links Mexico City to Mérida, the capital. The population is predominantly Mayan, beautiful faces, implacable, stony. All life, even the smiling, subtle charm of Mérida (so reposeful, after Mexican dramatics), seems overpowered by the fabulous ruins of the Mayan cities. Chichén Itzá and Uxmal, spun into a green web of jungle, are omnipresent.

We climb aboard a bus to Chichén Itzá. A blind musician is helped into his place and abandoned. It seems he can not pay his fare, but offers to play his way. Everyone is delighted. He unslings his piano accordion and begins. It is terribly, unbearably hot. R. buys a coconut, and the driver splits it open for us with his machete. A peon sitting on the next seat has a parrot on his shoulder. Like everyone hereabout, it speaks Mayan.

We arrive at Chichén Itzá in the blaze of noon—the whole scene quivers giddily. We approach the Astronomers Palace, the Nunnery, the Warriors Temple, the Ball Court—steps, steps, walls of steps. We climb, we scramble and climb again. Lost splendours loom over us, plumed serpents and diabolic masks.

We follow an overgrown track, tick-infested and thorny, through the brush. It leads to the Sacred Well, a brackish pool of unhappy association, lying about sixty feet below our path. A sinister silence hangs over the place. No bird sings. All Chichén Itzá is a monument to cruelty. Here some of the sacrificial victims were thrown to their doom. On this curved altar stone the priests disembowelled others. Down these steps which we climb so painfully they flung the still palpitating hearts of human sacrifices, slicing them from the living flesh with obsidian knives.

But R. and I are not really archaeologically inclined—we be-

(Continued on page 108)

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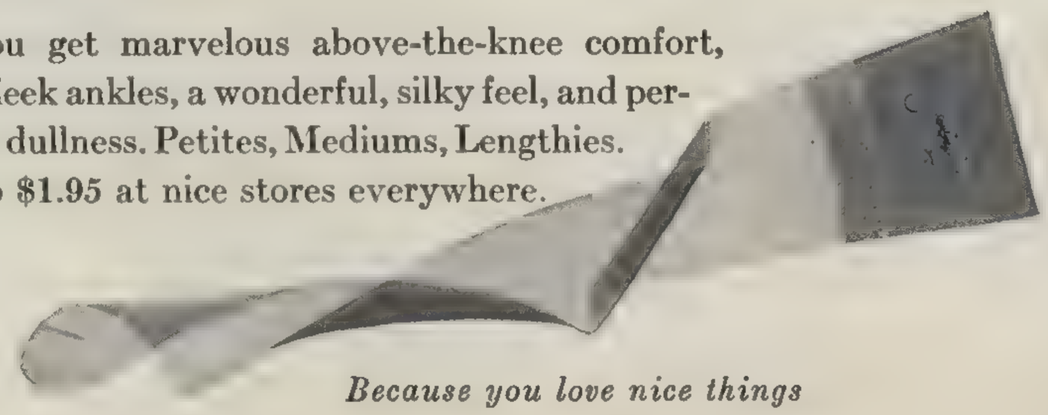
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MANY MEXICOS

(Continued from page 86)

gin to flag. The towering pyramid of El Castillo is constructed at an angle of sixty degrees, making the climb a vertiginous martyrdom. The Sanctuary of El Tigre, the red tiger, is at the summit of this perpendicular, inter-pyramidal ascent. Pouring with sweat we begin the airless climb, ever higher, till El Tigre is revealed, glowing crimson, studded with jade. How many ages has he lurked in these stone heights? Suppose the door should jam? Suppose a wall should crumble? The accumulated weight of centuries, masonry, and terror closes in.

Enough! We precipitate ourselves down, and out, into the green living world around us.

The perfume of the datura flowers mingles with the smell of bean stew issuing from the guardian's hut. We hear the familiar plip-plop sound of *tortillas* being patted into shape. This is the Mexico we love. No more pyramids! Not one more ruin!

Unrepentant, we will return to Mérida, savouring the animation of the collective taxi. We will watch the sun slant behind the palms; we will gorge ourselves on *aguacates* and *chayotes* and *chirimoyas*, fruits of paradise. . . . We will go to the Salón de Billares El Olimpo, and watch *los correctos* (the elegant Mexicans) playing chess under the ilex trees in the plaza, while the marimba band is in full whack, and the brightly lit, open-fronted Salón de Bellezza (plugging a line of purple nail varnish) works late preparing the local beauties, in their flower-embroidered Mother Hubbard shifts, for the ball tomorrow night.

Cantinflas, Mexico's Charlie Chaplin, is billed at the movie house. There is *mole* (turkey cooked with garlic, *tortillas*, chocolate, et cetera) on the menu at Pancho's restaurant. Tomorrow we will go and bathe in the opaque mustard-yellow Gulf of Mexico. We will hire one of those odd little curtained carriages peculiar to Mérida, where sun-cracked black leather flaps impart an air of secrecy and intrigue. They look like ambulant confessionals. What dark secrets lurk within? We imagine some Méridian Emma Bovary rattling to her doom in such a vehicle. The ruins must wait. Living, beautiful, seducing, extraordinary Yucatán first.

Zigzagging across the country, from the Gulf of Mexico to the Pacific, we reached the Isthmus of Tehuantepec and Chiapas.

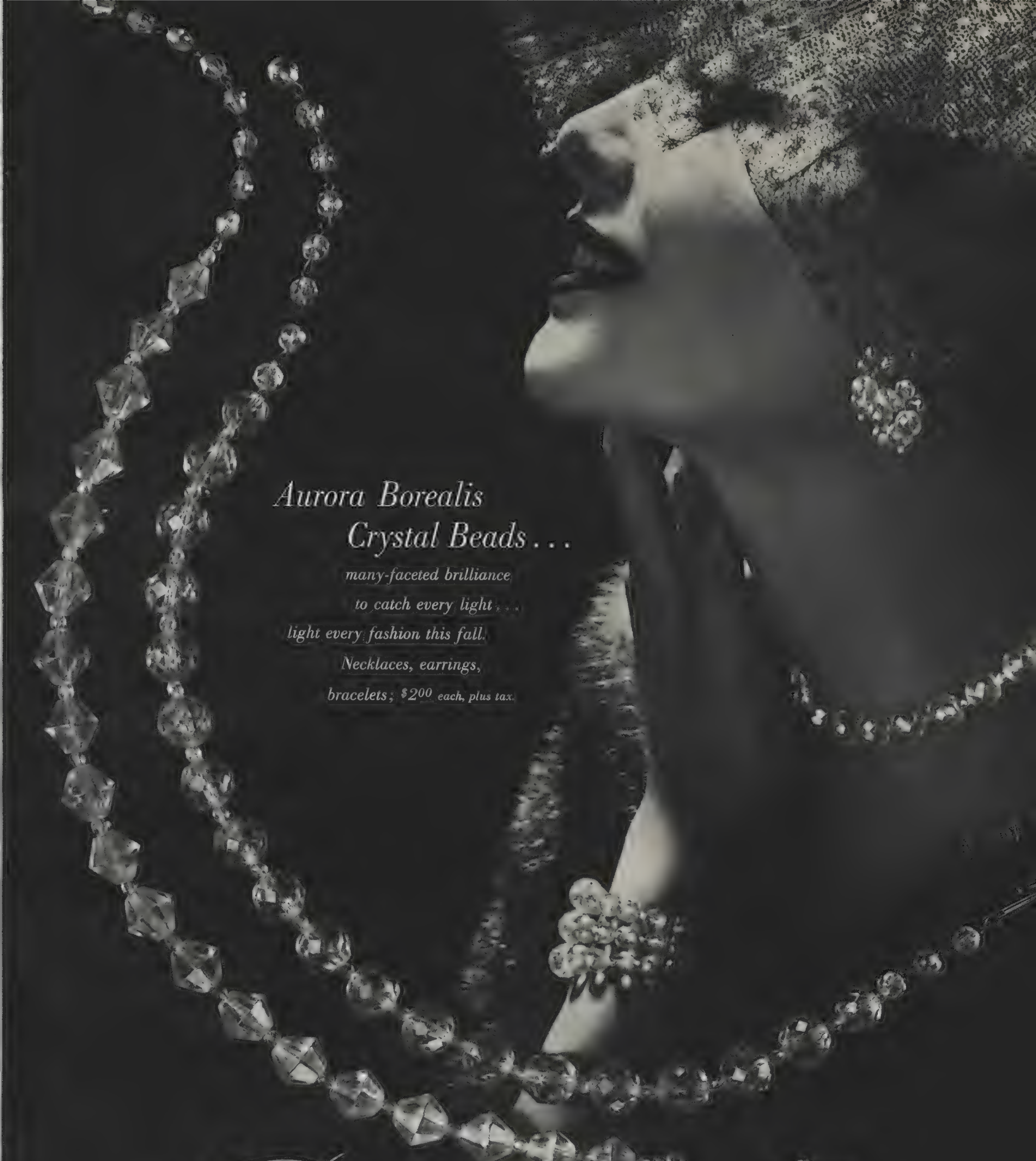
All day a devouring sun beat down on the coffee *fincas*, on the hills above the town of Tapachula. Down below, it was clammy. The Pacific was tepid; under the cane-thatched roofs of their adobe shacks, the peons waited for evening, the men lolling back in their hammocks, the women (as everywhere) bent over the stove or the wash tub. At nightfall, the population assembled round one of those tiny, ornate, white-painted iron bandstands that are found in every Mexican town. They are said to have been inaugurated by the Empress Carlota and remain a symbol of her refining efforts. A marimba band, opulently dressed in white and gold naval uniforms, played Strauss passionately. Their bare feet issued incongruously, with prehensile vigour, from below their richly-braided trousers. At the end of each number they applauded each other warmly.

Birds stirred uneasily in the shining dark depths of the ilex trees. The elaborate street lamps, clusters of incandescent globes, lit the lovers, sitting in respectable proximity—but no more. No necking, here. Their beautiful Zapotec faces were grave, in sorrow, in pleasure, in love. The band packed up for the night. The crowd dispersed in twos and threes. Here the little streets peter out into jungle, trailing swags of rubbery vegetation, nothingness.

We walk home through shuttered byways. Outside a last livid-lit *pulquéria*, or pulque-bar, the peons are sprawled asleep, their machetes beside them. We step over them gingerly. Back at the hotel, we arrive at an unfortunate moment. The night watchman has brought out his pet anaconda, an enormous, bolster-like snake, said to be harmless, but not prepossessing. It is a species much used in the Isthmus of Tehuantepec, as mouser and general household pet. "Him fine on rats," says the watchman proudly. "You wait see." We hurry upstairs and slam our door.

In the Chiapas country of

(Continued on page 115)


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For the recipe file

Autumn is, for many amateur cooks, the season of experiment, ushered in by cooler weather (appropriate to longer simmering, more time in the kitchen) and the pleasantly exhilarating thought that the dinner-party season is about to begin. Any of these ten recipes, pulled at random from Vogue's file, could turn a fairly routine dinner into an occasion. Some are culinary dazzlers. The Squab with Pistachio Nuts, for instance, or the Sole Armoricaine might make the starting point for an excellent menu to be repeated throughout the winter—always, of course, for different guests.

BONED SQUABS STUFFED WITH PISTACHIO NUTS

For eight

8 boned squabs and their livers
4 carrots
2 onions
1 lb. of boiled ham
12 slices of white bread
1 bunch of water cress;
oil and lemon dressing
1 cupful of milk
Salt and pepper
2 cupfuls of shelled pistachio nuts
2 tablespoonfuls chopped onions
¼ lb. butter and more.

Ask the butcher to bone 8 little squabs without cutting them down the back. Place the bones in a pan and cover with cold water. Add 2 carrots and 1 onion. Simmer gently for five or six hours to make a very concentrated broth.

Put 1 pound of boiled ham through the meat grinder. Soak in 1 cupful of milk, 12 slices of bread (from which you have removed the crust) and squeeze dry. Add this to the ham. Cook the squabs' livers in butter until a golden brown. Salt and pepper, chop them fine, and add to the ham. Then add 2 cupfuls of shelled pistachio nuts left whole and 2 tablespoonfuls of chopped onion. Mix together lightly and stuff the birds quite full. Sew them up.

Melt plenty of butter in a roasting pan and sprinkle on the bottom 2 carrots and 1 onion chopped fine. Salt and pepper the birds and spread a little butter on the breasts. Put them in the roasting pan; place in a hot oven to roast a golden brown, basting carefully with the concentrated stock. When brown, reduce heat and let them cook slowly for half an hour. Drain off all the juice in the pan, strain and reduce to a glaze by simmering. Pour over the birds and decorate them with water cress, which has been lightly mixed at the last minute with a little olive oil, salt and pepper, and lemon juice.

BRAISED BEEF

4 or 5 lb. rump or sirloin of beef
2 cupfuls Madeira wine
Salt and freshly ground pepper
¼ cupful brandy
1 cupful diced carrots
1 cupful diced onions
Clove of garlic
2 or 3 sprigs of parsley
1 teaspoonful tomato paste
½ lb. mushrooms, chopped and cooked
Chopped parsley

Have the butcher lard the roast well with hard suet; place in an earthenware or glass dish. Cover with wine and season with salt and pepper; let stand for 24 hours, turning the meat occasionally. Remove meat from the marinade and brown in the oven for 15 minutes at 500 degrees F. Place the roast on a trivet in a dutch oven; pour the hot brandy over it and ignite. Cover with the marinade and the carrots and onions which have been browned in butter along with the garlic and parsley. Cover the top of the pot with waxed paper; then the cover. Bake for 3 hours at 325 degrees F. Do not remove the cover during the baking time. Remove the meat to a heated platter. Reduce the sauce to 2 cupfuls and add the tomato paste and mushrooms. Correct seasonings. Pour this sauce over the meat and sprinkle with chopped parsley.

SOLE ARMORICAINE

For four

4 small live lobsters
4 fillets of sole
2 tablespoonfuls butter
1 tablespoonful French olive oil
1 tablespoonful chopped shallots
2 tablespoonfuls brandy
2 cupfuls dry white Château Haut-Brion
2 tablespoonfuls tomato paste
1 cupful fish stock
1 tablespoonful minced parsley
Salt and pepper

Cut live lobsters in shell into pieces about two inches long. Heat together oil and 1 tablespoonful of butter in a skillet; add lobsters and cook over brisk flame until lobsters are red. Add shallots, salt, pepper, and brandy. Blaze. Add wine and tomato paste; cook over low flame for 20 minutes.

Bring fish stock to boil in another skillet. Add fillets, simmer for about 10 minutes; remove to a heated serving dish, arrange in a crown and keep warm. Reduce fish stock over brisk flame for 10 minutes. Remove meat from lobster shells and place it in the centre of serving dish. Blend fish stock with lobster sauce and add parsley and 1 tablespoonful of butter. Pour over lobsters and fillets and serve hot.

ENTRECÔTE BORDELAISE

Grill or sauté steak. Garnish with slices of bone marrow previously poached in salted water. Serve with sauce Bordelaise.

SAUCE BORDELAISE

Butter
⅓ cupful red Bordeaux wine
A pinch of thyme
2 teaspoonfuls bone marrow, poached and diced
1 teaspoonful minced shallots
6 crushed peppercorns
⅔ cupful of half-glaze
(Escoffier gives a classic recipe for this)

Sauté shallots in heated butter for 1 minute. Add wine, peppercorns, and thyme. Cook until liquid is reduced by at least three quarters. Add half-glaze and simmer for 15 minutes. Strain through cheesecloth and add bone marrow. Simmer on low flame for 10 minutes. Mix with one stroke of spoon. Serve very hot.

ARTICHAUTS BORDEAUX

For four

1 cupful consommé
A pinch of thyme
1 bay leaf
1 sprig parsley
1 clove garlic
1 teaspoonful vinegar
½ teaspoonful salt
¼ teaspoonful pepper
4 artichoke hearts
1 cupful puréed chicken livers
⅛ cupful fresh bread crumbs
1 tablespoonful butter

Combine consommé, thyme, bay leaf, parsley, garlic, vinegar, salt and pepper in a skillet. Add artichoke hearts; cover and cook over a low flame for 30 minutes or until artichokes are tender. Fill artichoke hearts with puréed chicken livers, sprinkle with bread crumbs, dot with butter, and place in greased baking dish. Bake at 350° for 15 minutes, brown under broiler and serve hot.

VEAU JARDINIÈRE

For four

2½ lbs. boneless veal roast
2 tablespoonfuls butter
1 teaspoonful salt
¼ teaspoonful pepper
1 tablespoonful French olive oil

Rub veal with butter, salt and pepper. Place in baking dish, add oil, and cook in oven at 350° for 1 hour or until meat is tender. Cut into slices, place in centre of heated serving dish, and keep warm.

(Continued on page 115)

JARDINIÈRE

3 medium-size potatoes
1½ cupfuls green peas
4 medium-size carrots
Butter
Salt and pepper

Dice potatoes and carrots, and cook separately the three vegetables in boiling salted water. Drain, then sauté separately in butter, carrots, potatoes, and peas. Arrange in crown around meat. Serve hot.

SWISS FONDUE

½ lb. grated Swiss cheese
1 tablespoonful flour
Clove of garlic
1 cupful dry white wine
Salt and pepper
3 tablespoonfuls kirsch

Grate the cheese and blend into the flour. Rub the top pan of a chafing dish with a split clove of garlic; add the wine. Place over boiling water (in the bottom pan) and heat to the boiling point. Add the cheese and stir constantly with a wooden fork until the cheese has melted. Season with salt and freshly ground pepper. When the mixture returns to the boiling point, add the kirsch and serve immediately. Pass a basket with cubes of sour-dough French bread, instructing guests to spear a cube; dip in the Fondue and eat while very hot. Serve with a well-chilled bottle of Chablis.

MINCE PIE WITH HOT BRANDY SAUCE

Serve wedges of hot mince pie. At the table pass this sauce: Cook together for 5 minutes ¾ cupful of light brown sugar and ¾ cupful of water. Remove from the fire and add 2 tablespoonfuls of butter and 3 tablespoonfuls of brandy.

POLKA-DOT MELONS

1 small ripe honeydew melon
1 ripe cantaloupe
Galax leaves or grape leaves
3 limes

These are fun to prepare and look very pretty. The melons must be good, sweet ones, or they aren't worth doing. Cut each melon into slices and remove seeds carefully. Using a potato-ball cutter, scoop out of each honeydew slice 5 or 6 balls, cutting them evenly in a row, down the centre. Do the same with the cantaloupe sections. Now if you haven't already guessed it, you place the cantaloupe balls in the honeydew and the honeydew in the cantaloupe. Hence Polka-Dot Melons. Place the melons on individual serving plates, decorated with galax or grape leaves; garnish with quartered limes and serve.

SLICED ORANGES WITH CARAMEL AND CHOPPED PECANS

For six to eight

1 cupful of granulated sugar
½ cupful of cold water
1 cupful of hot water
6 or 8 big navel oranges
Chopped pecans

First make the caramel: Put 1 cupful of granulated sugar in a deep aluminum pan and moisten it with ½ cupful of cold water. Place pan on fire and cook without stirring until a light golden brown. Then remove from fire and add to it one cupful of hot water. Place back on fire and stir until caramel is melted, then continue cooking without stirring until thick and syrupy, about 7 minutes. Let the caramel cool while you peel, with a sharp knife, big navel oranges (one for each person), cutting well into the fruit so that you slice off every bit of the white membrane. Then put the oranges in the refrigerator to chill a while. Later slice them crosswise in even ¼ inch slices onto a plate so that none of the juice is lost. Take care not to disarrange the pieces, so that the oranges may be reshaped into whole ones again. Arrange them in a shallow dish just large enough to hold them and pour over them half of the caramel. Place in refrigerator to chill until ready to serve, and in the meantime chop up a few pecans. Just before serving, trickle the rest of the caramel over the oranges and sprinkle with chopped pecans.

MANY MEXICOS

(Continued from page 108)

southeast Mexico, towards the Guatemalan border all is changed. No more exoticism—the tropics give place to Switzerland, pine forests, a chilly, misty upland, inhabited by what appear to be Tibetan monks. The Chamulas look strongly Asiatic, flat yellow faces, Mongol eyes, and a shaggy thatch of hair like black fur—no sleek plumage here. They wear coarse white woollen tunics. They are gravely civil, but watchful, and unenthusiastic towards strangers. They see very few, for their villages lie high in the hills, reached, if at all, by rocky tracks. They are greatly occupied with their own special pagan rituals.

Their neighbours, the Zinacoteks, are other clay. They are said to be less reliable; an arrogant, independent, impudent gaiety is evident, as these handsome creatures strut through the markets, dressed in very short pink and white striped tunics, and small coquettish straw hats, bunched with pastel-coloured satin ribbons, worn tilted like Watteau shepherdesses'. Some look like troubadours, with guitars (made from armadillo shells) slung over one shoulder. All of them wear pale-blue scarfs tasselled in magenta pink wool. They are improbable-looking figures, elegant and spruce, the fops of Central America.

The women of both tribes are insignificant, domestic beasts of burden trotting behind their lords and masters submissively, a few paces back, coming to heel, like well-trained dogs. When the man stops, the woman stops, the children behind her—when the man moves on, the little procession follows, shadow-like.

Nights are penetratingly cold here. Some of the Indians arrive at the market place in San Cristóbal de las Casas before dawn, having walked all night to get there. They watch for the rim of sun to appear over the mountains, *La Capa de los Pobres*—the poor man's mantle, they say, waiting patiently for its rays to warm them through.

But we, guiltily conscious of being *los previligiados*—the rich ones, the tourists—order our breakfast coffee laced with *eau de vie* before plunging into another day of enraptured wandering.

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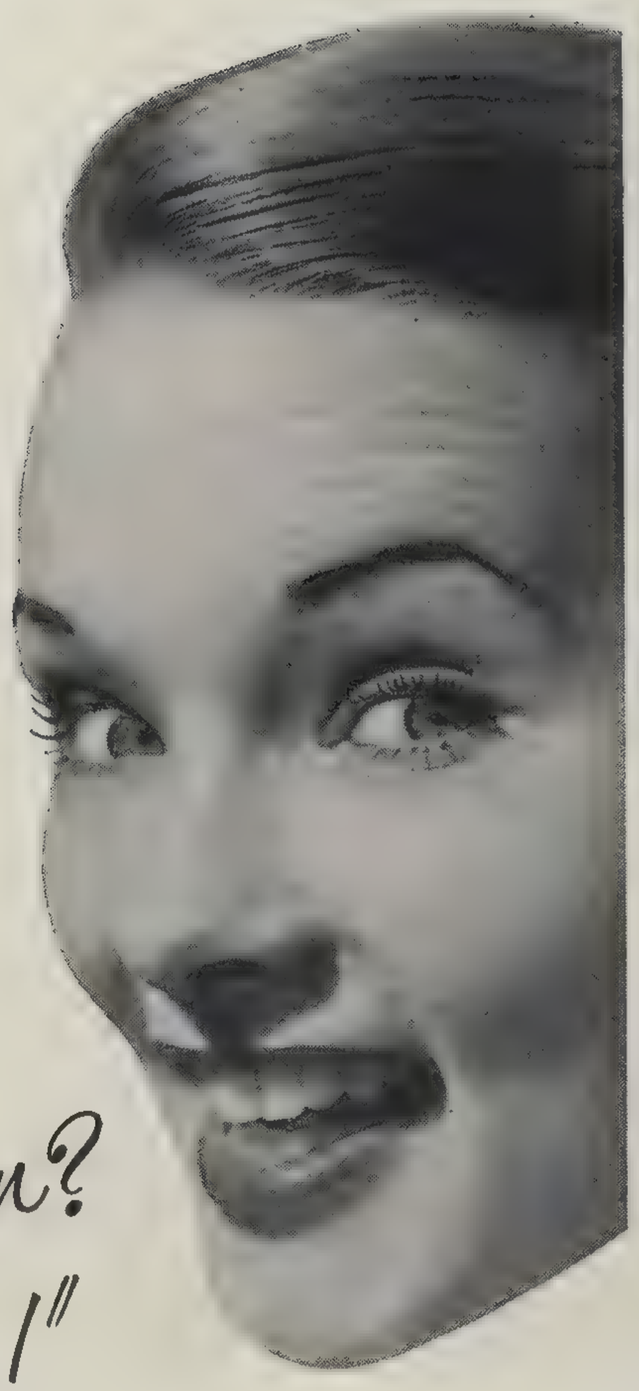
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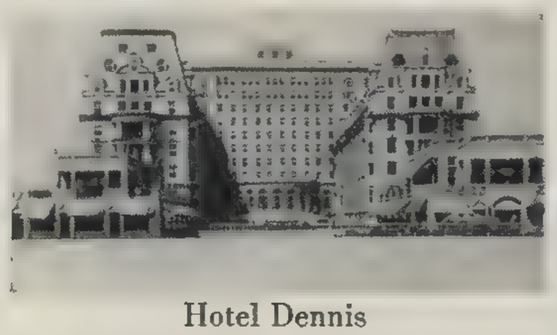


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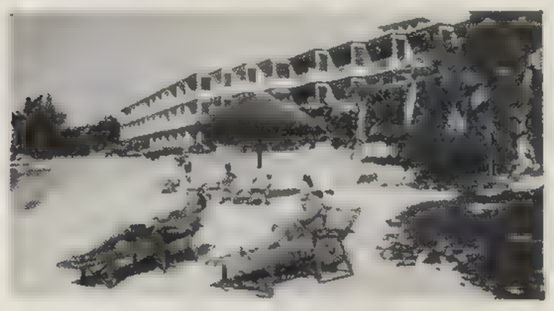
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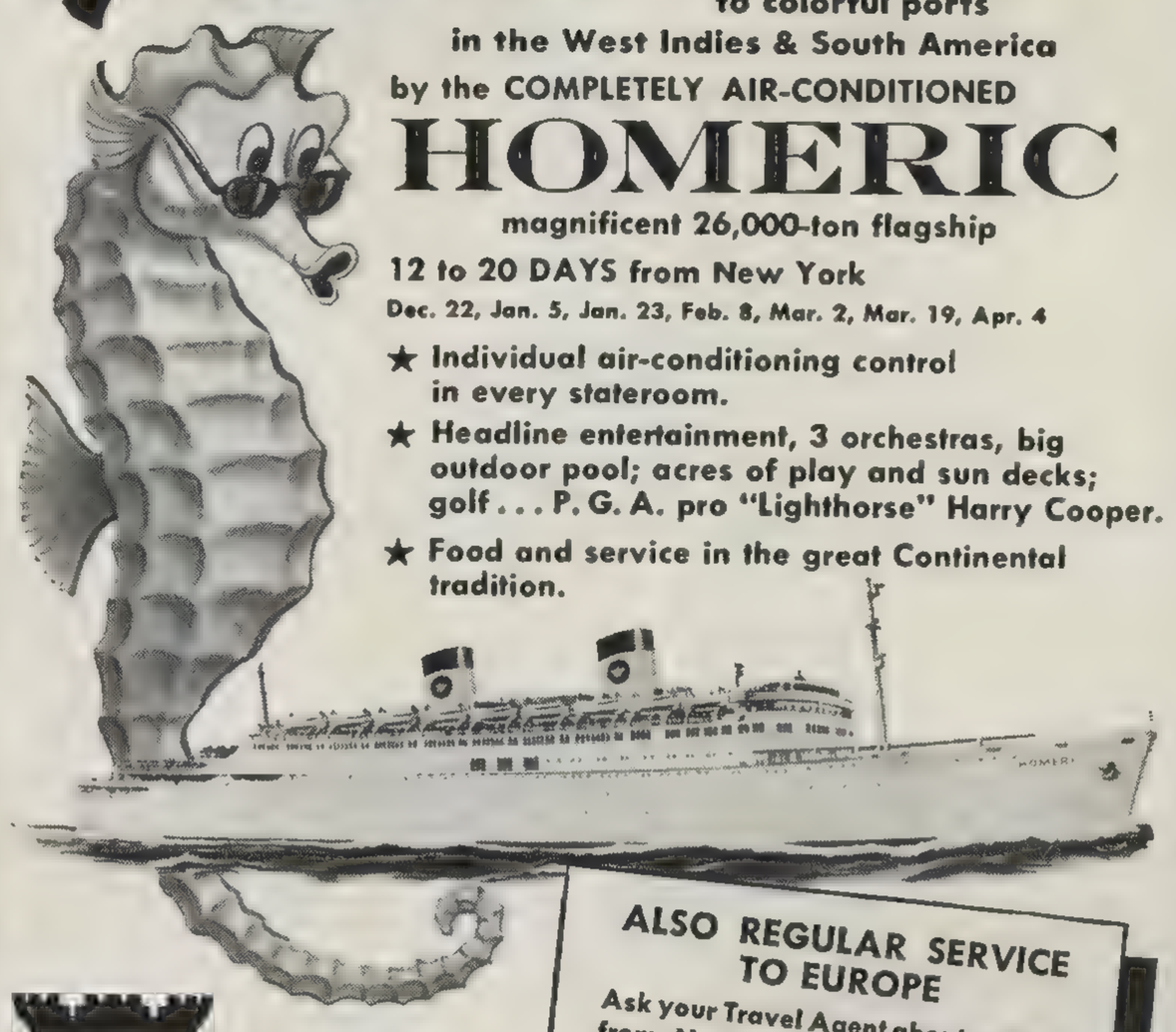
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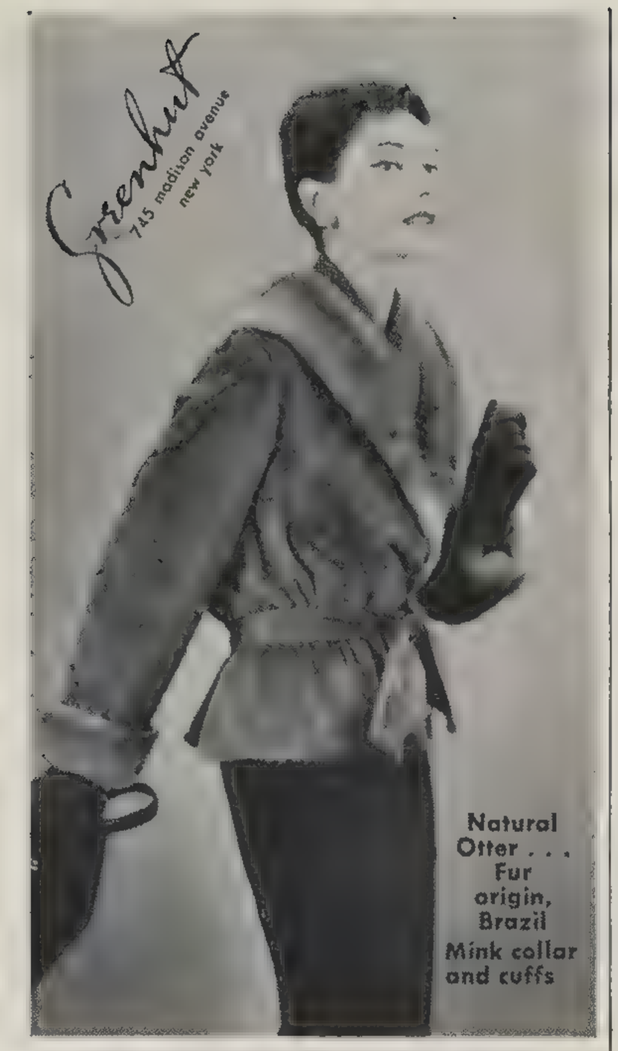
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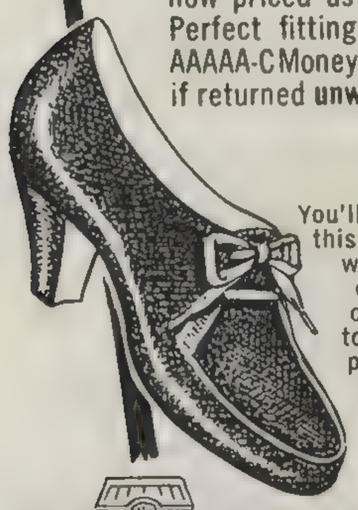


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Coiffure point: side dip.
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It's a beautifully soft way
to handle hair, particularly
with one of the young evening
dresses. John Fonda,
153 W. 57th St., New York 19.



Coiffure point: slight height.
And a definite swing
to one side. This, a coiffure
that relies more on
a definite curve than curl.
And—another good look under
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in the news now. J. Vincent,
19 E. 55th St., N. Y. 22.

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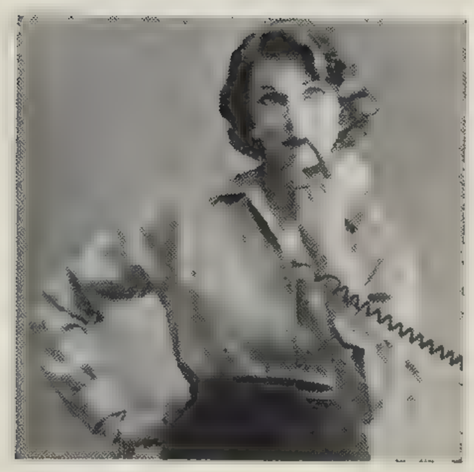
of fashions



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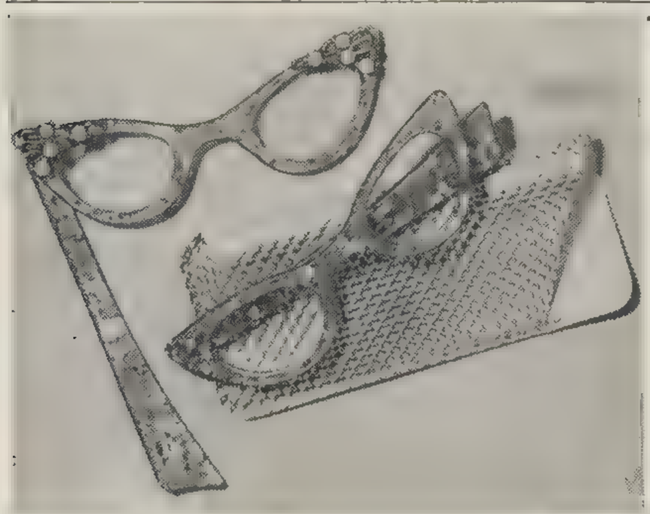
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Country-house floor plan: fleece-lined pony-skin boots for after skiing, or before the heat's turned on. Uppers, spotted white and a tawny colour; soles, sturdy white elk. Sizes 4 to 9. $6.65 ppd. Bloom's, 311 Sixth Ave., New York 14.





Tulip rings: jewel news. Shop Hound finds these a find indeed: rings of 14-carat gold twisted ropes, with little sapphires and rubies around a small centre diamond—forming a tulip-shaped bell. $65 tax inc., ppd. Gotham Gifts, 15 West 47th St., New York 36.

Bracelet for the young fashions on pages 190-191, and at a price young treasuries can handle easily. A delicate strand of cultured pearls alternating with 12-carat gold-filled beading. $7.95 tax inc., ppd. Kilo Gems, 550 Fifth Avenue, New York 36, New York.

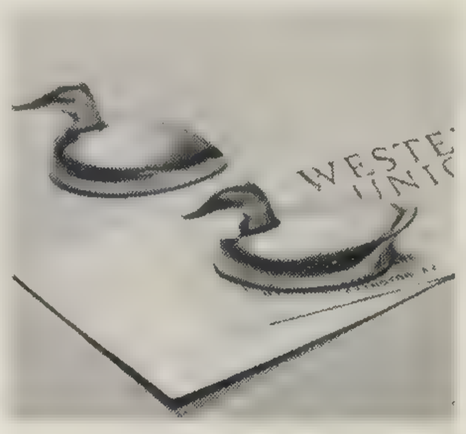


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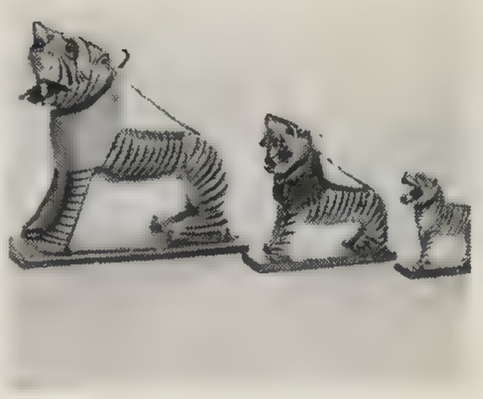
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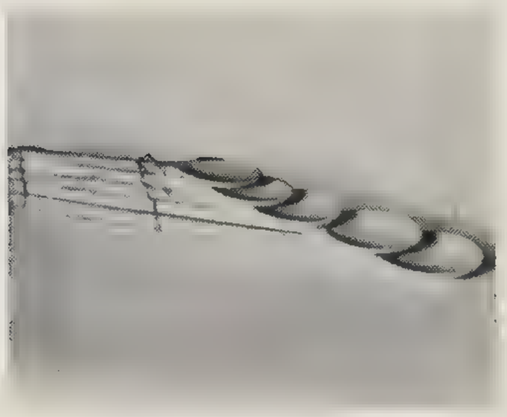




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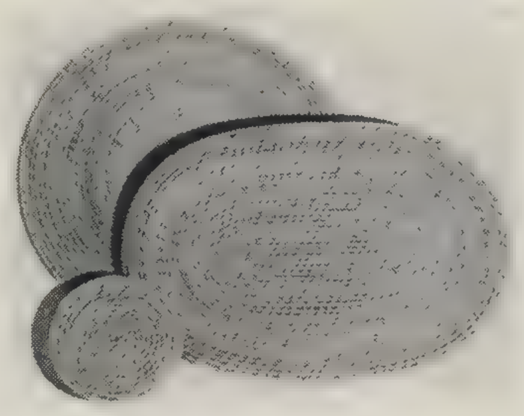


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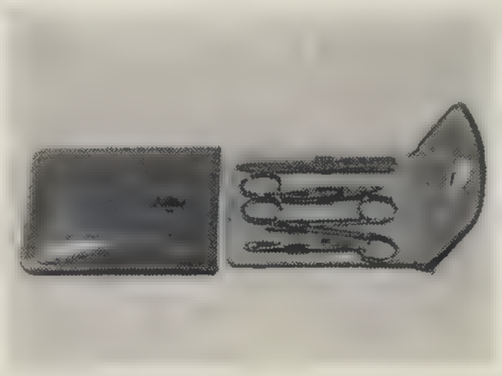


Desk: open and shut case. Good way to take a desk with you—or to keep a desk from taking up too much houseroom: this, black calfskin, piped in gilt, on a mahogany frame. $33.50 ppd., inc. tax. For three golden initials (2¼″ tall), add $15; allow two weeks for delivery. Here's How Co., 27 East 22nd St., N. Y. 10.



Something new taking place: straw place-mats from Hong Kong, taller, stronger, handsome—ought to offer a table real protection. Coaster size (6″), 49c each; oval (12″ by 18″) and large round mat (18″), each $1.98. Bloomingdale's, 59th St., and Lex. Ave., N. Y. 22.

Manicure arrangements, all set: when the necessary tools come in a highly organized leather case like this: red calfskin, the equipment, gold-plated. $12.55 inc. tax, postage. By Wiss, at Hammacher Schlemmer, 145 East 57th St., New York 22.



Ringside seat—out-of-doors. Fine way to have a reserved seat at field trials: 1 lb., 6 oz. of folding chair, stainless steel and striped canvas. (Good equipment to travel with a baby's pram, too.) Folds into a case 9″ by 6″. $3.50; or two for $6. Terry Roberts, 65 West 93rd St., New York 25.

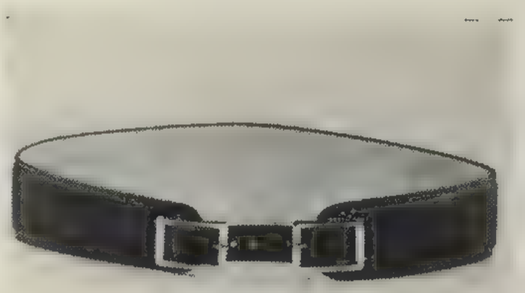


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Italian boots, in red Verona leather: good shoeing for the T-shirt tights the young are wearing these days under Bermuda shorts, and shirts. Also in black, amber. Sizes small to large. $7.95. By Bernardo. Lord & Taylor, Fifth Avenue, N. Y. 18.



Sweater collector's equipment: a new soap for cold water—hard or soft. It washes anything knitted whether the yarn involved comes from a sheep or a laboratory. Wool-Kare, liquid or powder, $1 either way. Macy's, Herald Square, New York 1.



Lingerie, encased in luxury—in cases of delicate pineapple cloth; it's woven from Philippine pineapple leaves. The long case, 15″ by 7½″ (when folded), $20; handkerchief case, 7½″ sq., $15. Soft beige, hand-embroidered with piña lace. Gump's, 250 Post St., San Francisco, Calif.

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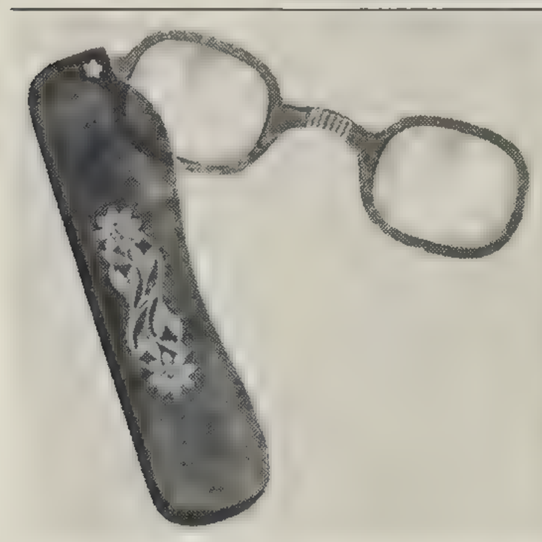
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SHOP





Very young party note,
this dress, handmade in France of silky white broadcloth. There's a tiny yoke smocked in blue to match the velvet ribbon winding through it. Also, red or pink ribbon, smocking. Toddler sizes 1 to 3. $22.95. Jean Gale, 535 Madison Ave., New York 22.



Pretty soft young life
led in the nursery furnished with stuffed animals like these—sea horse and hippopotamus built for hassock-purposes. Horse bright red; hippo light blue. Each 20″ tall. $4.45 ppd. Craft Shop Inc., Dept. V-E, Cambridge, New York.



Teddyest Teddy bear
that Shop Hound's seen in a long time. Imported from West Germany, he stands about two feet tall. Coat's a lovely warm tawny-gold; and he *growls.* $16, parcel post insurance prepaid. Asbro Imports, 749 Madison Ave., N.Y. 21.



Laundry list: file here.
It all goes on a coat hanger: quilted cotton laundry bag, thoroughly plastic-lined, and appliquéd with motif for a man, a woman, a nursery—whichever the case. Note, the laundry bag washes too! $8.95. Bournefield's, 714 Madison Ave., New York 22.

MIEHLMANN



HOUND

...family-size coverage



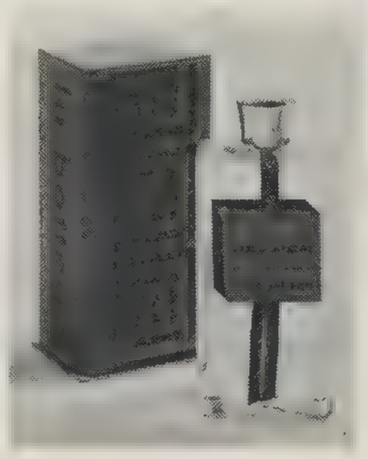
Car-coat shirt: pullover of weatherproof fabric (nylon-and-cotton), given a zipper from neck to shoulders for easy entrance and exit. There's a knitted band around the collar (golf courses are on the windy side, now). Small to large. $45. Brooks Brothers, 346 Madison Ave., New York 22.



Good crew: a sweater with everything in its favour—warmth, weight, cut, colour. It's heavily ribbed charcoal-grey wool with a crew neck, and it's imported from Switzerland. Sizes small to extra large. $28.50 ppd. Rogers Peet, 600 Fifth Avenue, New York 20.

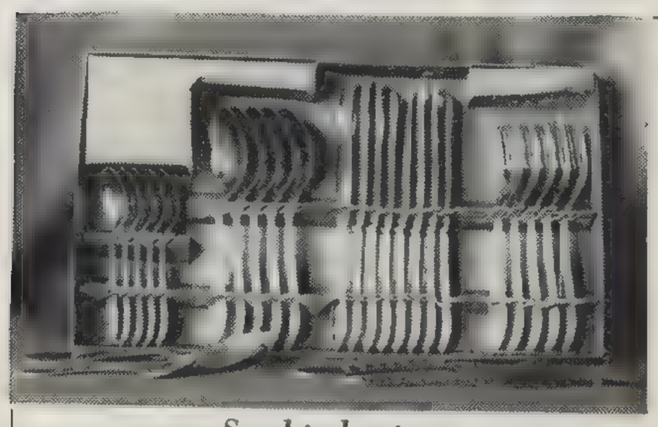


Rainbreaker news—first edition of a new umbrella: in natural tan, to match poplin raincoats. It's Reeves' natural tan Byrd cloth; a ten-ribbed umbrella with case to match. $11.30 ppd. Whitehouse & Hardy, 681 Fifth Avenue, New York 22.



New cologne for men: "Pepper," it's called. Has a dry, fresh, lemon-y fragrance, and leaves a subtle peppery after-note. 8-oz. bottle, $10.50 tax inc., ppd. From La Bottega, 42 East 53rd Street, New York 22, New York.

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THE BASIS of it all—our new low, low back Merry Widow, dipping to meet the most extreme of the season's newest fashion requirements.

#1344. Foam rubber undercup lining gives natural support. Nylon lace, elastic marquisette sides and back. White. $16.50.

Don't miss Warner's television FASHION SHOW—a 60-minute preview of the Season's outstanding new fashions. NBC-TV, In color and black-and-white, Saturday, December 8th. Consult local paper.



Mrs. John Kennedy, D., wife of the Senator from Massachusetts.



Mrs. Richard Nixon, R., at the reception given by Governor Goodwin Knight.



Mrs. Clifton Daniels, D., the former Margaret Truman.



Mrs. Adlai Stevenson, junior, clearly D., at Chicago.



Mrs. Dwight Eisenhower, at the rostrum at the Cow Palace.

ATTRACTIVE WOMEN AT THE CONVENTIONS, D. AND R.

A matter of record, now: that politics seem to attract some of the most attractive women in the country— here, fourteen who caught the camera's eye during the proceedings at Chicago and San Francisco this year.



Mrs. William Knowland, R., wife of the Senator from California.



Mrs. Elizabeth Graham (Elizabeth Arden) and Miss Irene Dunne, two attractive R.'s.

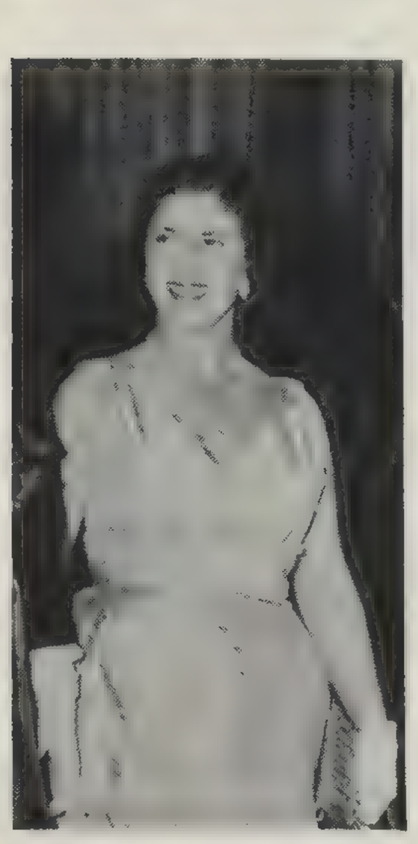


Mrs. Estes Kefauver, D., on the rostrum at Chicago.



Mrs. Edna F. Kelly, D., Congresswoman from New York.

Mrs. Albert Pollak, D., a member of the Florida delegation.



Mrs. George Christopher, wife of the Mayor of San Francisco (R.).

Mrs. Frank Clement, D., wife of the Governor of Tennessee, at the party given by Mrs. Perle Mesta.







Mrs. William Stratton, wife of the Governor of Illinois (R.).





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NEW YORK • PARIS

VOGUE

OCTOBER 1, 1956



COFFIN

Vogue's eye view: issue for a coat collector

This is *her* life: the woman who, over the years, has built a coat-collection for one good reason—she's in a coat morning, noon, and night. And since her life's not sedentary, her coats can't afford to be: there's the driving-and-marketing coat, the first-rate country coat, the specifically-dinner-and-theatre coat (summer *and* winter versions included, some dating back to '50)—and the town day coat.

As this last launches more "looks" than any other single coat, it's the one she's careful to catch when it's a minute old, with a long life ahead. Coats that *couldn't* have been collected last year—that's what she's looking for, and that's the kind of coat fresh-issued here.

(The ring in the photograph: canary diamond pillowed in white diamonds, from Cartier.)



Young influence in Paris:

Minou

CHANSON

Mon cœur est un bateau léger
un bateau léger sans amarre
un bateau vers qui le lointain
tend l'appel triste de sa main.
Mon cœur est un bateau pressé
d'aller plus là-bas que son rêve
son port s'appelle « nulle part »
et sur sa coque on lit « ailleurs »
écrit en rouge
par mes larmes.
Mon cœur est un bateau léger
son mât s'élève comme un cri
triste comme le cri des mouettes
son mât se tend comme un regard
qui cherche là-haut quelque chose,
son mât se tend comme la flèche
d'une église
qui crèverait
le ciel
pour y chercher Dieu.

Little girls everywhere say fanciful things—"the tree is my friend," "the sea is my garden," "my heart is a little boat." Minou Drouet, a wispy, nine-year-old French girl with fair hair and brown eyes, does this too—but Minou's fancies are expressed in exquisite, fragile little poems that have made her a literary celebrity since the age of eight, when a collection of her verses was published privately by René Julliard in Paris. (Another volume has appeared since.) Few of the vigilant Paris critics believed at first that the poems were not a hoax, that they were in fact written by a child—the poetic imagery was so delicate, the command of language so startling. But subsequent tests—one conducted in isolation at the Society of Authors, Composers, and Editors, in Paris—have established to almost everyone's satisfaction that Minou, and no one else, writes Minou's poetry. (M. Julliard does rehabilitate her spelling.) Minou herself seems unconcerned, almost unconnected with all the fuss about her. Like little girls everywhere, when not at her studies she's generally in motion—running, jumping, skipping, or bouncing; and when she isn't doing any of those things, she's asking questions (she once described herself as "*un point d'interrogation vivant*"). Also like little girls everywhere, she adores clothes, dressing up, and being dressed up. Recently, a photographer and two editors from Vogue's Paris office accompanied Minou to three places in Paris that she often visits, photographed her wearing three of her favourite dresses, in which Minou posed delightedly—prancing, pirouetting, blowing kisses. The expedition moved at a fast gallop, one editor clutching a comb which only infrequently caught up with Minou's flyaway blond hair. The photographs, and some fragments of Minou's poetry, are on these and the next two pages. The collected poems aren't yet available in translation in America—but the dresses, happily, are.

Minou Drouet bounds out of the tiny Pâtisserie Louis, in Paris, carrying a long *flûte* of bread (even a poetess must eat). She's wearing one of her favourite dresses—it might be the favourite of a little American schoolgirl, too: a pale-pink linen shirt dress with buttoned tabs of pink-and-white gingham. Designed by Enfantillage; adapted in America especially for Neiman-Marcus. Also at Saks Fifth Avenue.

Minou

LA CHEVRE

J'ai surpris sur la dune
la petite chèvre brune
coiffée en clé de fa
de deux croissants de lune.
Dans un sac de nylon rose
elle emportait gentiment
le goûter de ses enfants,
deux chevreaux cabriolants.
Ma dansante chèvre brune
tu peux t'amuser, tu sais,
à entasser mille dunes
pour sauter jusqu'à la lune.
On peut bien fermer ma porte
et me tuer pour de bon
rien n'empêchera que j'emporte
l'affolante voix des sons
hors du toit
hors de moi
vers la voix
de vos doigts.

Poems reprinted by permission of René Julliard, Paris; translated on page 204.

GUY ARSAC



Above: Minou at the august Institut de France, in a clearly non-august mood—wearing a party dress of white cotton broadcloth embroidered all over with tiny rosebuds, ribboned and banded in red cotton satin. Her hair is at its most gala—with a chignon, a rosebud wreath. *Opposite:* Minou about to rush into the Parc Monceau, in tearing good spirits, with a new celluloid pinwheel and a brand-new suit—red, blue, and green checked worsted. *All clothes,* these four pages, Enfantillage designs, adapted in America by Florence Eiseman, especially for Neiman-Marcus; all, in sizes 3 to 6x; 7 to 12. Also at Saks Fifth Avenue.





Paris hats—higher, softly

Left: The casual hat that's casual only to this degree: it's brimmed, pulled low over the eyes, is shaped of a squashy felt—not offhand at all in its elegance. Red felt, higher in crown than it would have been last year—bound with black grosgrain ribbon, all wrapped in a cloud of black polka-dot veiling. Designed by Gilbert Orcel, at Henri Bendel; Neiman-Marcus.
This page: Much of the hat news from Paris is fur; much of the fur news is as furry as this—a deep bank of Norwegian blue fox, fluffy enough to add inches of hat-height. A side-tilted cheechia for day, late day, by Claude St. Cyr.

FRANCES MC AUGHLIN



6 coats that couldn't have been last year

Look left, look right—and there are more looks on the next four pages. They're meant for the woman who wants her this-year's fashion to *be* a whole year newer than last year's; who wants her new coat to be *new*. What's new? A coat as new as a cape. Fur as long as a mane. Plaid as it's never been seen in coats before. Whether a woman is a one-coat woman or a coat collector, she could pick any number from 1 to 6 here and not take the slightest chance—these looks are first- (but not one)-of-a-kind.

Tweed cape of good shape

The cape is taking over—mark our words, and mark this look. Dior's shape, softness gathered softly on a drawstring, in a black-and-white tweed for city stints over black dresses, little black suits (easy to see why suits and capes go together—one pair of sleeves to a customer). Imported by Harry Frechtel, copied in Anglo wool. Bonwit Teller; Neiman-Marcus; I. Magnin.

Coat-shaped cape

One of the newest coats you could toss over your shoulders—a coat-tailored cape with a close-fitting line and a pair of sleeves that couldn't be more feminine: they're long white gloves. By Jack Sarnoff, in black cashmere (a Keanon fabric) lined with white satin—precious fabrics inside and out. Betmar hat. Gloves by Superb. Calfskin bag. Everything: Bonwit Teller. The coat, also at L. S. Ayres; Frederick & Nelson.

HENRY CLARKE

FRANCES MCLAUGHLIN



'56 coat looks

Fur-collared leather

Black silk-supple antelope deep in long-haired fur—it's stopper enough to stop a coat collector in her tracks, but coat enough to be the centre of a one-coat woman's wardrobe-life. City and country handled here—dramatically. The fur, raccoon—a shoulder-wide, head-high collar of it. By Philip Sills. Bonwit Teller. Corduroy bag, by MM: Lord & Taylor.

Satin-faced fur

Civet cat's black and whiteness linked up with red satin, and an evening-coat wardrobe for the woman who dresses on the black-and-white-plus-colour plan. Civet cat's one of the new furrier-furs turning itself inside out to be everywhere now—and it's just sheared-off enough to do it, beautifully. Coat, by Marquise. Kidskin gloves, by Superb. All: Bergdorf Goodman. Coat, also available at Marshall Field.

FRANCES MCLAUGHLIN





'56 coat looks

Cape (town) plaid coat

True windowpane plaid—and too big a fashion to look through. This is the kind of coat that flings on as easily as a cape thanks to a collar that has no qualms about its ancestry, that keeps a nice sense of proportion with the pattern. Under the collar, the coat's beautifully slim. By Main Street; black-and-white wool chinchilla. Bonwit Teller; Hudson's; Joseph Magnin.

Brown—in a coat shell

Elegance in a warm new glow: sherry-brown wool lined with a brand-new fur fashion—blond-dyed nutria. The coat's relaxing en route with a silk-banded brown worsted jersey sheath. Coat, by Matlin, in Forstmann wool fleece. Dress, by Herbert Sondheim, in Heller fabric. "Matara" Alaska fur seal hat: Tatiana. All: Saks Fifth Ave. Coat, dress: L. S. Ayres; Harzfeld's. David Webb jewels. Lancôme eye shadow; "Feu" lipstick.

KAREN RADKAI





Black city coat—
fur side
of the news

Two coats absolutely certain of their smartness (nice certainty to have around, when a woman's making up her mind about a fur); both with news in their cut and both making the new point of black, beautifully. *Left:* Black news cut short—a double-breasted coat with a spare, slim line (economical of everything but elegance, in fact). No shoulders to speak of—instead, blackness topped by the brown gleam of otter (two-in-one news here: intermixing fur and fur, brown with black). A coat for all day in the city—at its best over a black sheath dress. By Fredrica, in black-dyed (Hammer Brand processed) South West African Persian lamb, the collar in natural Labrador otter, at Bonwit Teller; Hudson's; L. S. Ayres. Hat, Lilly Daché. Bryans' golden beige stockings. Andrew Geller shoes. Lucien Lelong Alive lipstick—"Flair Red." Gold and diamond jewels, Van Cleef & Arpels. *Right:* In the silken black of broadtail, a coat reflecting the new romantic turn of fashion: soft standaway collar, new soft fullness of sleeve. Secret of its smooth flow from shoulder to hem: Dior's deep back pleat, hiding fullness under the guise of narrowness. A coat to wear for city, after noon. Coat, in black Hollander-dyed Russian broadtail lamb. Hat, black velvet and satin toque. Both, Dior-New York designs at Bonwit Teller. Coat, also at Neiman-Marcus; I. Magnin. Tongued suède shoes by Delman. *Background, both pages:* Fifth Avenue office, Manufacturers Trust Company, N. Y.

HORST







Mink news, new sides to the story

News of mink wrappings on both sides of the Atlantic: from Paris the turban; in America it might be like this—a mutation mink great-coat that's greater by a good twenty skins. *Left:* Fur elegance in full measure—for day, evening, travel. And how full is the measure? Eighty-four skins of mutation mink (a full-length mink coat can be made with sixty-four skins, without being at all mean about it). Spreading collar pulls up into a hood at night. By Sophie, in Emba Autumn Haze mutation mink. Casual hat, beaver felt faced in satin, by Tatiana. Kidskin gloves by Superb, alligator bag. All, at Saks Fifth Avenue. The earrings, by Van Cleef & Arpels. The lipstick: "Blush Rose," by Estée Lauder. *Above:* Mink turban settled low over the eyes, this way—no small part of the fur-hat news from Paris. Designed by Gilbert Orcel, in America at Bergdorf Goodman. *Right:* Mink turban wrapped slenderly, higher—and adding inches, softly. From the Balmain collection, for all-day and late-day.

KAREN RADKAI

FRANCES MCLAUGHLIN



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... The Presidential campaigns, toughening now, with less trooping of the colours and more hammer-lock oratory.... Suez and Cyprus, deep, angry burns in the flesh of international relations.... "Social realists," London's cryptic new name for those English painters hitherto referred to as "the kitchen sink school." ... The movie, *The Silent World*, an absorbing sequel to Jacques-Yves Cousteau's book describing his subocean cruises with an aqua-lung; filmed mostly under water, it seems at times like an art show of fish, one with a face like painted African sculpture, others, thin, silvered, and abstract, suspended and floating like parts of a mobile; the commentary, by Cousteau, is brisk and effective, but the score seems overwrought, fretting at the discovery of each submarine anemone.... Raffatin et Honorine, a small Paris restaurant, decorated with a redolent array of hams and sausages, and specializing in countrified French food, served by waiters in blue blouses.

PEOPLE ARE TALKING ABOUT... The battle scenes, the opulent details, the really magnificent photography in the movie, *War and Peace*, which remains, in spite of the flames of visual glory and the triumphs of haberdashery and dressmaking, probably the least Russian movie ever made, and the most variously accented: Henry Fonda plays Pierre in the tones of a midshipman from the steppes of Kansas; Herbert Lom gives Napoleon a slightly Prussian turn, while John Mills and the Russian infantry cling to an ale-and-kippers Cockney, with only the "blimys" deleted. Although the rich complexity of Tolstoy is lost, the movie emerges as a sort of magnified curiosity, a thing to be seen.

PEOPLE ARE TALKING ABOUT... The tonic purity of Vanguard's English madrigal records sung by the Deller Consort, music as ravishing and bright as though it had been filtered through sunlight, a powerful antidote to the mood described by one of these Elizabethan lyrics as "griping griefs and doleful dumps." ... *The Marble Orchard*, a novel by Margaret Boylen; its plot, a brambled affair about Lovey Claypoole, the Beautiful Blind Girl, who is suddenly able to see, but pretends she can't; its prose, flushed and inventive—"Her heart was a May Basket brimful of hellfire, banked and frilled." ... The impressive Lebègue wine tasting at Château Montbrun in The Gironde, this year to include a "ladies' day," an innovation borrowed, apparently, from the folkways of American baseball.... "Clay Idol," a sleeper among pop tunes, sung with a gospel rise and swell by Betty Johnson, who comes, in fact, from a family of hymn singers.... The new Angus Wilson novel, *Anglo-Saxon Attitudes*, witty, racy, and not to be put down; writing with an eye askance at archaeologists and the early British church, at misdoings among the dons and digs, Wilson has populated his book with a collection of vividly opinionated characters, one of whom remarks in passing that it is "our life" that has a way of blotting out reality.

WILLIAM DOUGLAS HOME, *opposite*, a hazel-eyed Scot, with a beguiling bent for satire, is the author of *The Reluctant Débutante*, a funny, meringue-y play that will open in New York this month. Now in its second season in London, it will play simultaneously there this winter with his newest play, *The Iron Duchess*. With an endearing rejection of the blasé approach to humour, Home, who is the third son of the Earl of Home, picks up with a quick, unjaundiced eye the molehill incongruities, the inescapably comic elements in human landscapes of which he himself is often a part. But revealed deep among the charms of his agile mind is a strong stratum of conviction. Like Sheridan, his distinguished precursor in British satire, he has fervent political views, and, several times during the War, stood for Parliament. Unlike Sheridan, he was never elected, but stayed in the Army until he was eventually cashiered and imprisoned for refusing to attack a town from which the civilians had not been evacuated. During the ensuing year's sentence at Wormwood Scrubs, he wrote *Half Term Report*, his autobiography to date, a book divided clean down the middle—the first half, fun and pranks at Eton, Oxford, and the Royal Academy of Dramatic Arts; the second, his prison story. The prelude for *The Reluctant Débutante* was played, almost certainly, at Oxford, a university he deserted illicitly and with acute regularity for the London dances, returning at daybreak to climb three sheer walls of assorted heights to his room. "In later years," he wrote in *Half Term Report*, "I have sometimes looked around a staid, Royalty-studded ballroom and wondered just how many of the sleek, impeccable young men, dancing attendance on a crowd of downy débutantes, would, in a few hours, be hanging by their evening braces from the spiky walls of England's leading universities."

NORMAN PARKINSON



MISS GAIL WHITNEY (*above*) was the first New York débutante of the season; she came out early this summer at a Red and White Harlequin Ball given by her father, Mr. Cornelius Vanderbilt Whitney, and Mrs. Whitney at their house in Old Westbury, Long Island. A handsome, radiant blonde, Miss Whitney is the daughter of Mrs. Josiah Marvel of Greenville, Delaware. Her grandmother was the American sculptor, Gertrude Vanderbilt Whitney, who founded New York's Whitney Museum.

MISS LUCILLE VANDERBILT (*opposite*), who came out in June, also on Long Island, is a slender, animated brunette with lovely greenish eyes. After the autumn parties, Miss Vanderbilt, who is the daughter of Mr. George Vanderbilt and Mrs. Ronald Balcom, will leave for the Montesano school in Switzerland, where she plans to concentrate on French, but also to ski.

TONI FRISSELL



Sunday-afternoon tennis:
at Mr. and Mrs. Alfred Corning Clark's.



Sunday afternoon at the "Duke Box":
among the guests, Mrs. Harold Brooks, Mrs. W.R. Hearst.

Southampton week end

Southampton season in the space of a single week end: the last week end in August, when two or more good-sized parties were going on each evening. On these three pages, a quick photographic record of four of the parties, Dr. and Mrs. William Gaynor's dinner-dance on Friday night, the Saturday-night dance given by Mr. and Mrs. Angier Biddle Duke, and two dinners given before it—one by Mr. Duke's mother, Mrs. T. Markoe Robertson, the other by Mr. and Mrs. Basil Goulandris. As postscript, there's a glimpse of some rather relaxed tennis and cocktail proceedings on Sunday afternoon.

DE MORGOLI



Friday night: leaving Mrs. William Gaynor's—
Mr. and Mrs. Charles Amory, Mrs. Igor Cassini,
Mrs. Gary Cooper, Mr. Cassini.



Mrs. Winston Frost and Mr. Donald Leas.



At Mrs. Gaynor's dinner-dance,
a pretty guest, Mrs. Daniel Topping.



Mrs. Gaynor, in pink with a white lei.



The photograph above left, in reverse:
Mrs. Donald Leas, Mr. Winston Frost.

The William Gaynors' dinner-dance



Mr. and Mrs. Angier Biddle Duke and a guest, at their dance on Saturday night.



In the Dukes' garden, white Japanese lanterns.

The Dukes' dance: Mrs. Robertson's dinner



At the Dukes' party, a gay red-and-white striped marquee, clustered balloons.



Mrs. Francis Farr and Mr. David Freeman.



Dancing under the marquee, Dr. and Mrs. William Gaynor.



Spanish guests at the dance— the Duke and Duchess of Albuquerque.



Mrs. Robertson, with Mayor Robert Wagner.



Mr. Robertson, Mrs. Wagner, at the Robertsons' dinner before the dance.



Mrs. William Whitehead, Mr. Sacha Tsarsaidze.



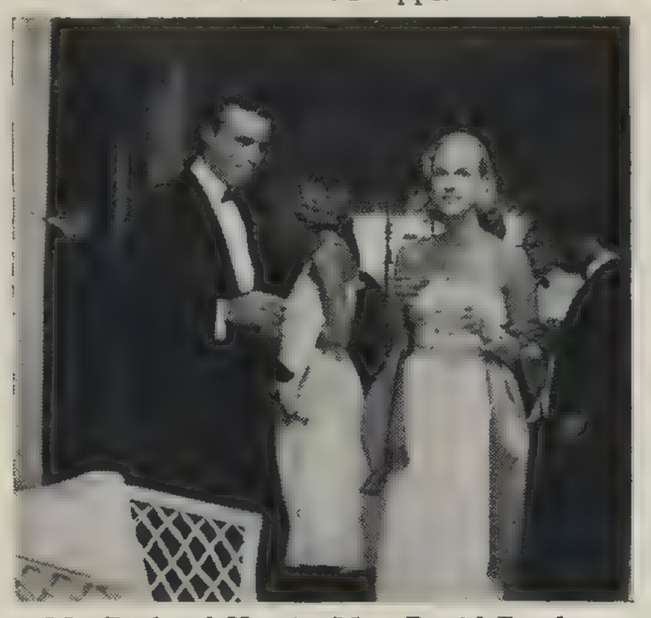
Guests eddied between living room and terrace: indoors here, Mrs. Amory Carhart (foreground), Mrs. Joseph Meehan, Mrs. Richard Harris, and (standing) Mrs. Igor Cassini.



At supper on the terrace, the hostess, Mrs. Basil Goulandris.



Mrs. Richard Harris, Mrs. Alfred Corning Clark, Mrs. Thomas Phipps.



Mr. Richard Harris, Mrs. David Bartlett, on the terrace before supper.

Buffet supper at Mr. and Mrs. Basil Goulandris'

DE MORGOLI



Buffet supper on the lighted terrace.



Mr. J. Herrera; Mrs. C. Amory; Mr. M. Holden; the hostess; Col. Obolensky.



Mrs. Gary Cooper, Mr. Richard Harris.



Miss Maria Cooper, the Gary Coopers' daughter, with Mr. Nicolas Brissimis.

Big-evening news: velvet sweater, satin skirt

Facing page: From Traina-Norell, a whole new evening element summed up this way—
sweater, skirt, sash. And yet, the look emerges
as one of the breath-taking looks of a woman's life. The secret, the fabrics:
here, garnet velvet sweater, white slipper satin skirt, sash.
Dress, at Bonwit Teller; Neiman-Marcus; I. Magnin.
Germaine Monteil "Red Fury" lipstick. Cartier diamonds, rubies.

HORST





SIDNEY JANIS GALLERY

"STILL LIFE BEFORE AN OPEN WINDOW," BY PIERRE BONNARD

BONNARD

Number 10 in a series: This exploration of the intimate world of Pierre Bonnard, the great French painter—his house, his studio, his method—is the tenth article in Vogue's series on masters in art.

BY ALEXANDER LIBERMAN

Cézanne once said, "I could keep myself busy for months without moving from one spot just by leaning now to the right, now to the left." Pierre Bonnard found worlds to paint in the personal, intimate world that surrounded him. His most radiant canvases were painted in the small, modest villa that stands in Le Cannet on top of a high hill dominating Cannes on the Mediterranean. There Pierre Bonnard lived from 1925 until his death in 1947.

When I went to Le Cannet in the middle of the summer season two years ago, there was complete quiet and very little movement on the steeply winding avenues. In the haze, the red tile roofs of the carpet-like city below Bonnard's house combine with bright geraniums in a glimmering visual pattern. Now the pink walls of his villa are faded by sun and rain. A beautiful garden surrounds it, dense and thick; patterns of trees, shrubs, flowers, bushes intermingle, pierced with window-like openings through which the eye escapes into a panorama of sky, mountains, sea, and distant Cannes.

On a clothes rack in the entrance hall hangs the soft beach hat Bonnard loved to wear, the kind of hat a French bourgeois wore to the seashore in 1900. In its limp, amorphic shape, one senses the love of ease of the man who wore it. In the dining room that opens out onto a garden terrace, still stands an immense table covered with a thick dull-red felt cloth, scattered with empty fruit baskets and jars. This red felt cloth was the singing accent in many of the Bonnard paintings.

I walked up one flight to his simple bedroom with its little open washbasin. Its walls are pale blue; a narrow dust-grey bed stands next to the small window. Pale, worn remnants of clothing are still in their place—the formless sweaters and jackets of an elderly gentleman. Across the narrow hall there is a boudoir and beyond, Madame Bonnard's bedroom, where a yellow painted wooden terrace opens out onto the trunks of palm trees and the immense blue of the Mediterranean. A torn Japanese print decorates the wall of the boudoir, a remnant of the late nineteenth century when the Japanese influence was beginning to be felt.

His bedroom communicates with a bathroom, perhaps the most arresting room in Bonnard's house. For it was this simple white and blue tiled room with its antiquated gas water heater, illuminated by intense sunlight and an immense, luminous view, which gave him the background for many of the paintings of his greatest nudes. A white bathrobe still hangs in soft folds on one wall.

Not far from that room was his studio, the smallest studio of any great modern painter, a most impractical and uncomfortable workroom. In this already cramped area a tall platform was erected. On it stand a couch, a worktable, an armchair.

Bonnard used to tack to the walls the canvases on which he was painting—several canvases would hang side by side. He worked on two or three at the same time, returning to add an accent after many days or even months. A slow accumulation of sensation was both Bonnard's life and method; he never knew where any canvas would stop. He cut off the canvas whenever he felt his emotional needs were satisfied.

There was no haste in the execution of his art. The brush seems to have meandered over the canvas as if the painter had time to pause and enjoy, and sensuously, caressingly describe.

On the wall above his shelves, right in the middle of his working area, he had neatly arranged and clearly exposed his inner admirations: Delacroix, Picasso, Vermeer, Monet, Seurat, Gauguin, classical Greek sculpture, and even a preferred Bonnard hung in a rich mixture of black and white and colour reproductions. Three cheap coloured postcards of the *Midi* gave life to a map of Cannes. Above it hung the strangest souvenirs of all—silver chocolate wrappings neatly pinned into various sizes and shapes. Glowing next to this museum, the crumpled, glistening tin foil was a constant reminder of the master of all art, light. On some of the tin foils there is a stamped pattern. It seems to hold light captive. All his life Bonnard was fascinated by pattern.

The repeated forms of the wallpapers, the checkered table cloths, the designs in fabrics of women's dresses, the patterns of leaves and flowers create a visual pattern that, like rhythm in music, gives a beat against which melody can sing. But pattern has another purpose—like a beat repeated or an incantation—it fascinates and hypnotizes. A spell is cast on the spectator; we are snared and then we enter Bonnard's world. To achieve the true play of light, diamonds are cut; to keep light glowing on a canvas, Bonnard used many-faceted patterns that cut the surfaces of his paintings.

His art is a magnification of the modest. It was within his *bourgeois* surroundings that some of the most triumphant affirmations of the beauty of everyday existence were created. The dining room, the kitchen, the bath were stages for the observation of the everyday behaviour of human beings, and his people live and behave in his paintings as though unobserved.

"Bonnard, one must beautify," said Renoir to his friend. There is the secret of art's universal appeal. Experiments, trends come and go through the history of art, but beauty, that one essential ingredient, can never be overlooked or omitted.

Bonnard covered reality with his emotions, which he expressed through the infinite richness of his colour. His was the same desire to adorn the object of one's love and admiration that made the primitives put precious stones and gold into their religious paintings.

Out of his small grey, cell-like studio Bonnard's lyrical outburst of colour was the triumphant song of a man in love, in love with art, in love with painting. Bonnard's art is a serenade of a man in love with life.

Bonnard was an extremely timid man. His simple and withdrawing nature never gave rise to the bold, egotistical aspirations of Cézanne or of most artists. He did not see himself as the founder of any school, never envisioned himself as another God re-creating his own universe in competition with the Creator. Nature dominated him because of his extreme susceptibility to the slightest pressure of impression. He once said he would rather keep flowers in a room separate from his studio while he was painting them so that they would not become overbearing. Antoinette, the woman who was his housekeeper for twenty years and who still keeps the villa, said to me: "He liked my bouquets but he would never paint them right away. . . . He let the flowers wilt and then he started painting; he said that way they would have more presence."

A cautious approach, a bourgeois prudence, was Bonnard's way of life. Antoinette recalled how economical he was. He insisted on going over every detail of his household's accounts. The drawers of his desk are still filled with numerous receipts, laundry and electric bills, neat little notebooks in which he made lists of his expenses. He had studied first for the position of small *fonctionnaire* in the government recording-office which keeps track of births, deaths, and marriages; later he studied law. But by the time Bonnard was twenty-one he had abandoned his legal studies, and fairly soon, the Ecole des Beaux-Arts. Academic teaching was not for him. He preferred to study painting on his own.

In time he met Vuillard and Maurice Denis and the group of young painters who called themselves "The Nabis," after the Hebrew word for prophets. They were inspired by Gauguin who preached of "the artist's right to dare everything." Through Gauguin, Bonnard came under the influence of Japanese art and Japanese philosophy; he retained not only the graphic lessons but also the moral ones. From Zen Buddhism and other sources of Oriental thought, with which he seemed to have an inner rapport, Bonnard learned that the hard, the resistant, is, in the end, vanquished by the soft, the pliant, much as rock is eroded by water.

"The Nabis" explored new painting techniques in order to express more fully their personal feelings. They were, above all, painters for whom a painting was "essentially a flat surface covered with colours arranged in a certain order."

Cézanne's great discovery was that it was up to colour to interpret light. Bonnard followed and enlarged on this theory; but where Cézanne's colour is based on strict logic, on a severe and determined relationship to form, Bonnard's colour is related only to the senses. As Debussy broke rules of harmony to write down a sound that pleased his ear, so Bonnard broke rules of colour to please his eye.

Like great musicians who have a perfect ear, Bonnard composed with a perfect eye. In his art the colour-shape of a given area on a canvas is not dictated by the representation of an object in reality, but by the satisfaction of an eye-hunger for a certain colour.

In his stressing of colour and his abandonment of line, Bonnard is the greatest realist of all. For in nature there is no outline, only colour and form. Line is an invention of the artist, a tool to convey his meaning. Bonnard used the interrelationships of massive areas of colour to convey his meaning. His vision is the *physical vision* and not an intellectual translation of vision.

The Impressionists painted in direct contact with nature; they transcribed literally what they saw. Bonnard made notation sketches, then painted from memory in the peace of his studio. From the distortions of memory comes the personal and original vision. His "cropping" of subject matter, the layout in the frame of his canvas, the scale of his subject matter, the intensity of his colour were seldom ruled by logic or the laws of perspective but obeyed the laws of Bonnard's inner feelings as experienced through recollection.

In Proust, his contemporary, each minute, infinitely unimportant observation acquires significance through addition of facts and in the final picture fits in as a necessary, indispensable element; so in a Bonnard painting the smallest accent of light, the slightest touch of the brush becomes indispensable to the final image of reality. This is a process of emotional accretion; and for the spectator the time spent by the eye in unravelling the accumulated tangle of colours, forms, and light becomes an experience of seemingly endless pleasure. This element of time-enjoyment in a painting is one of the greatest strengths of Bonnard's art.

And just as Proust coats the facts of everyday life with the endlessly subtle texture of the variations of his sensibility, so Bonnard coats his environment with the infinite subtlety of his colour sensibility and the intricacy of his patterns. Bonnard used memory as Proust did; he painted all from memory, trying to recapture through tender recall the first inspiration, the first seduction, the first spark of love. Time for its own sake is not what Proust really sought. Time was a means like a ladder descending into the depth of the past, a means to recapture the real object of his search, love.

In his essay, "On Love," Stendhal, the great French novelist, compared the process of love to a crystallization: "In the salt mines of Salzburg a bough stripped of its leaves by winter is thrown into the depths of the disused workings; two or three months later it is pulled out again, covered with brilliant crystals; even the tiniest twigs, no bigger than a tomtit's claw, are spangled with a vast number of shimmering, glittering diamonds, so that the original bough is no longer recognizable.

"I call crystallization that process of the mind which discovers fresh perfections in its beloved at every turn of events."

In love Stendhal never underestimates the visual process. We have two visions: one exterior, the other interior; one the vision of the eye, the other the vision of the mind or imagination.

The diamond crystals that transform the dead branch into an incandescent radiance need, in order to act fully on the beholder, the help of our two visions. Through imagination we adorn the glittering bough with unseen, unsuspected qualities only real to our inner vision. Through the eye we receive the miracle of light glancing off the surfaces of the many-faceted crystals, breaking in prismatic beams through the crystalline formations, each new penetration and reflection seeming to add velocity and momentum to the original sunbeam before it strikes our eyes.

Bonnard took the reality and plunged it into the deep recesses of his mind and there, through the accretion of sensation, through a literal falling in love with his subject, he endowed it with a new life. On the canvas a new crystallization took place; each brush stroke added particles of paint that, like the crystals on the bough, made each object painted an idealization of nature through light, and each painting an act of love.

The tenderness of his art does not make Bonnard a weak artist. It is as if his weakness reaches such monumental proportions that it becomes strength. A Bonnard canvas is like a minute section of an impressionist painting enlarged x times. This physical magnification gives scale and grandeur but it is also an emotional increase. His painting is a poster of the subtle; it shouts in a soft voice; it advertises privacy. He had retained from his early days, when he painted posters, the ability to dramatize the essentials. Later in his art the essentials became the hitherto unadvertised, the never-before violently expressed moments of intimate tenderness.



"NUDE STANDING," BY PIERRE BONNARD

Courtesy of the Metropolitan Museum of Art

Bonnard, in his rare comments on art, often used the word "seduction," and it is a key word in describing his art.

For seduction is an emotional attraction, an unreasoning surrender to an impulse to admire, to find beauty, to possess; in fact. seduction is the first instant in the process of love.

For centuries a symbol of love in painting has been woman. And just as there are many aspects of love, there are many ways of portraying woman. Woman is present in almost all Bonnard paintings: either she is directly represented, a portrait or a nude; or she is glimpsed from the corner of the eye, present but seemingly absent in a family scene; or, as in the interiors or still lifes, her hand is felt in the arrangement and selection of things. She is the mother nature of the interior, rearranging the nature that is her home.

Bonnard's art is a sublimation, a distillation. When he paints nudes, they are never the portrayal of flesh for its own sake. He paints a nude as chastely as if it were a flower.

This uninhibited intimacy with all that is beautiful and joy-giving is the key and fascination of Bonnard's art. When he paints the privacy of life, the everyday casual clutter, he is describing the core of family life.

This is what life with love looks like. The original crystals of seduction become the everyday objects of the home laden with emotional associations. The coffeepot, the plate, the tablecloth become under his brush, as the "madeleine" under Proust's tongue, the sentimental, memory-evoking talismans.

For Bonnard, woman, and her portrayal, is one of the essentials of his art. But where most painters used the nude for a decorative, sensuous effect, Bonnard invented a new vision of the female body. Each painting is an addition of knowledge that slowly, delicately, chastely brings us into a private world.

For the backgrounds of most of his nudes, he chose the bath, for this was the ultimate vision of privacy, the one place where in our civilization human beings are really natural, for they are unobserved, not on the defensive. For Degas, a woman washing was critically observed. The opinion of the artist is present in his art. For Bonnard, there was tender acceptance and no critical comment.

His women wash, bathe, move in the bathrooms as if unobserved in that supreme, defenseless moment when all shame disappears because through love, confidence and trust are born. His women know that they are loved and that the painter, like a lover, will adorn them in whatever instant he sees them with the all-embellishing magic of his crystallization. Bonnard expressed the peace, the trust that reigns in the home. So happy and intimate and close had been his life with Madame Bonnard, the model of many of his canvases, that when she died in 1940 he could not bear his solitude. This need for the presence of love is the indispensable climate for a *serene* creation. Only the human beings who have known the true meaning of a love mutually shared can express true joy. When we look at a Bonnard canvas its secret power is that healthy knowledge, that certitude that love can and does exist, and that man can find happiness and joy through love.

The austere simplicity of Bonnard's life, the bare white-washed studio like a monk's cell, the gentleness of his art, the tender originality of his colour, and his all-enriching vision bring to mind the life and work of another painter of joy, Fra Angelico. The Florentine monk centuries earlier had entranced the world with his ineffable visions. The rigid monastic discipline, the strict laws of Catholic dogma not only did not prevent, but, on the contrary, stimulated the creative outlet; his art brimmed full with pure visual happiness. So Bonnard, centuries later, sheltered and concentrating his vision on the intimate, private world around him, invested it with magic richness.

Bonnard had that lucid moment of clear vision, that closeness to the reality around him, that faith, that wonder at the light-drenched revelation of the beauty of life, that same worship and sense of kinship that made the Poor Man of Assisi, Saint Francis, exclaim, "My brother Sun."



1937: Mr. and Mrs. White, and their eight children, off to Europe.

THE WHITE FAMILY

Mr. and Mrs. Lawrence Grant White, *opposite*, with most of their children and grandchildren. Looking rather like an attractive genealogical version of the game "Sardines," the Whites are seated on the steps at "Box Hill," the St. James Long Island place which belonged to Mr. White's father, Stanford White, one of the great American architects. The Whites anticipated the trend toward large families a generation ago; in 1937 Vogue published the picture, *above*, of the Whites with their eight children, about to embark for an energetic holiday in Europe, eloquent proof that a lot of children are even more fun than a few. Since then, two sons and three daughters have married, increasing the size of the family by five in-laws and twenty grandchildren. The younger Whites in this picture all have three or more children: Mr. and Mrs. Robert Dean Jay (Cynthia White) have four, Mr. and Mrs. Robert White have three, Mr. and Mrs. John Lessard (Alida White) have four, and Mr. and Mrs. Peter White have nine, two of whom are a twin act in what the Peter Whites call their extravaganza.

Various and ramified as the characters in a mediaeval tapestry, the Whites are vigorous Americans, intellectual and questing, bound together, paradoxically, by an extreme individuality, liking different things and alike in this difference. Independent as well as talented, all the Whites pursue one or more careers with the ardour which is a family trait. All of the men, from the eldest to the youngest, served in the second World War. Lawrence Grant White, a senior partner in the architectural firm of McKim, Mead & White, is also an accomplished translator of Italian; his translation of *The Divine Comedy* of Dante was chosen as a Book-of-the-Month Club dividend in 1948. He is a trustee of the Metropolitan Museum, a chevalier of the Legion of Honour and of the Crown of Italy. Mrs. White, the former Laura Chanler, and a cousin of the American writer, John Jay Chapman, is a painter. Robert White is a gifted sculptor and a fellow of the American Academy in Rome, while his wife, the former Claire Nicolas, daughter of the stained-glass artist, Joep Nicolas, writes poetry. Peter White, who plays the flute with competence, has recently returned from Saigon where he served as public relations counsel for the president of Viet-Nam. His arrival in this country was one of the reasons for this reunion, which was photographed, as was the earlier group, by the White's neighbour, Toni Frissell.

1956: twenty-eight Whites

Reading from left to right, top row: Mr. and Mrs. Lawrence Grant White; Mr. Peter White, holding Christian White; Mrs. Peter White, holding Daniel White. *Second row left:* Mrs. Robert Dean Jay, with Alida Jay, her back to the camera; Daniel Jay; Stephanie White; Mr. Robert White; Sebastian White and Mrs. Robert White; Mrs. John Lessard; and Mr. John Lessard. *Third row:* Alexander Jay, Paul Jay, Benjamin and Samuel White (side-by-side in striped shirts), Sophie Lessard, and Suzannah Lessard. *Fourth row:* Christopher White, Elizabeth White, and Griselda Lessard. *Fifth row:* John S. White, Nicolas White, and Hester Lessard. A sizeable family group could be formed of the eight members of the clan who are missing from the picture: one son, three daughters, two sons-in-law, and two grandchildren.

TONI FRISSELL





Skirts inching down

For the woman who's had the longer daytime skirt on her mind since the first reports of it burst in from Dior—two American examples of the idea she might try, and not find trying. The skirt lengths here are free interpretations, more evolution than revolution. In fact, the fashion photographed at left has its own evolutionary news—it operates on two levels, one long, one not so long. Coward's way out? Nothing like it. Just a very good way for a canny woman of fashion to make sure she's never caught short. *This page:* Black wool tweed day suit that takes its new length in easy stages. There's a late-day addition—a velvet-hemmed underskirt that lengthens the suit into a tunic of lovely new proportions. Anglo wool. About $195. Turbans, tall and taller: late-day in draped black satin; tailored velvet, earlier. Andrew Geller shoes. *Right:* Softly moulded daytime suit curving down to a point on the leg that's longer by inches than the skirt you have on now, probably—but a good deal shorter than the measure Dior took in Paris. Forstmann bouclé worsted. About $185. Crystallizing the blackness: white kidskin tie, chéchia of bloom-y felt. Margaret Jerrold shoes. *Both pages:* Ben Zuckerman suits, Tatiana hats: Saks Fifth Avenue. Both suits are also available at Dayton's; Neiman-Marcus.

RAWLINGS





Paris idea—
poufed skirt,
little waist

Left: New Paris idea coming across internationally—the waisted sheath with the eased-out skirt. It's accomplished here for little American evenings in black silk faille. The poufed line of the skirt (it's too soft to be called pegged) gets support from underneath by way of a stiffened band, and from the top of the dress which is contrarily slender (the woman who's built along the same lines—note). Poufed sleeves. Dress, by Abe Schrader, in Cohama silk. About $50.
Bonwit Teller; Montaldo's; I. Magnin.

New print idea—
pheasant feathers

Right: Chiffon and velveteen in a new print that has all the feather-marks of becoming a fashion staple (leopard spots, move over). The allure here is the ease of look—a variation of the shirt-and-skirt idea slanted to evenings on the quiet side.
Chiffon shirt, about $18; sash, about $17.
Crompton velveteen camisole, about $10.
Day-length skirt to match, about $30.
Toni Owen separates, in junior sizes.
Hand-screened print, by Vera. Everything: Altman's; Burdine's; Joseph Magnin. Evans compact: Altman's.
"Firecracker" lipstick, by Jacqueline Cochran.

RAWLINGS

HORST



Perugia-Poiret shoe ideas—1918 or 1956?



WILLIAM KLEIN

More of the Poiret feeling invading 1956 fashion: the fashion for shoes like these—T-straps, beading,
handkerchief bows, Persian colours. *All* of these are Perugia designs, but there's a slight difference of age.
Some are fresh from vaults where they've been treasured ever since Perugia made them for Poiret's 1918 collections;
others are 1956 Perugias ready for 1956 wardrobe life here (some, to be found at I. Miller; see page 213).



Evening drapery drawn close in Paris

On these two pages, Paris chiffons
of great softness—siren-voiced softness, though.
And that's the current news here
(as in many of the 1956 collections).
Left: One of the chiffon triumphs of Dior's
collection—a dress from his new palette of
milky colours. This, milky blue, looking new
even through a 1913 aura. The drapery
collects in a high loose knot under the bosom;
from there, it drifts away—but never very far
away—from the body. In fact, the line's
ultimately sheathed. Part of the look: sheathed
chiffon gloves, chiffon-covered slippers,
milk-blue and pearl beads mixed.
Shoes, by Roger Vivier, for Dior-Delman.
Right: Diagonal drapery from Balmain
stopping just at the ankle—and the elegance
of this look goes on from there.
With more of the foot uncovered,
notice, a *covered* shoe steps in.
Over the chiffon's two pale shades of pink,
a cerise satin stole. Dress, here at Nan Duskin.

HENRY CLARKE

FRANCES MCLAUGHLIN

Evening
overcoat—
long, wool,
furred



Two evening coats that have everything:
length, warmth, glamour, news—even
have their own evening dresses.
Left: Evening overcoat, big evenings:
mink-brown blanket wool, doubly slit
at the back. For two reasons,
it's very romantic: fox cuffs the size
of tiny muffs. The dress, here:
a waft of oyster chiffon, oyster satin.
Costume by Galanos. The coat,
in wool by Orsi, with cuffs of Saga
Norwegian blue fox, at Bergdorf Goodman.
Costume: at Neiman-Marcus; I. Magnin.
Right: Beige Harris tweed coat warming
itself under a ranch mink collar—
temporarily; when the coat comes off,
the collar stays as a part of the
worsted jersey dress. The look here
is city-country; the scope, all but
the very biggest gala.
Costume, by Vera Maxwell
(the dress, made of Sag-No-Mor jersey).
Saks Fifth Avenue; Frost Bros.
Shoes by Mademoiselle.
On both pages: Diamonds by Harry Winston.

HENRY CLARKE

Evening elegance
with a whole new air

PENN

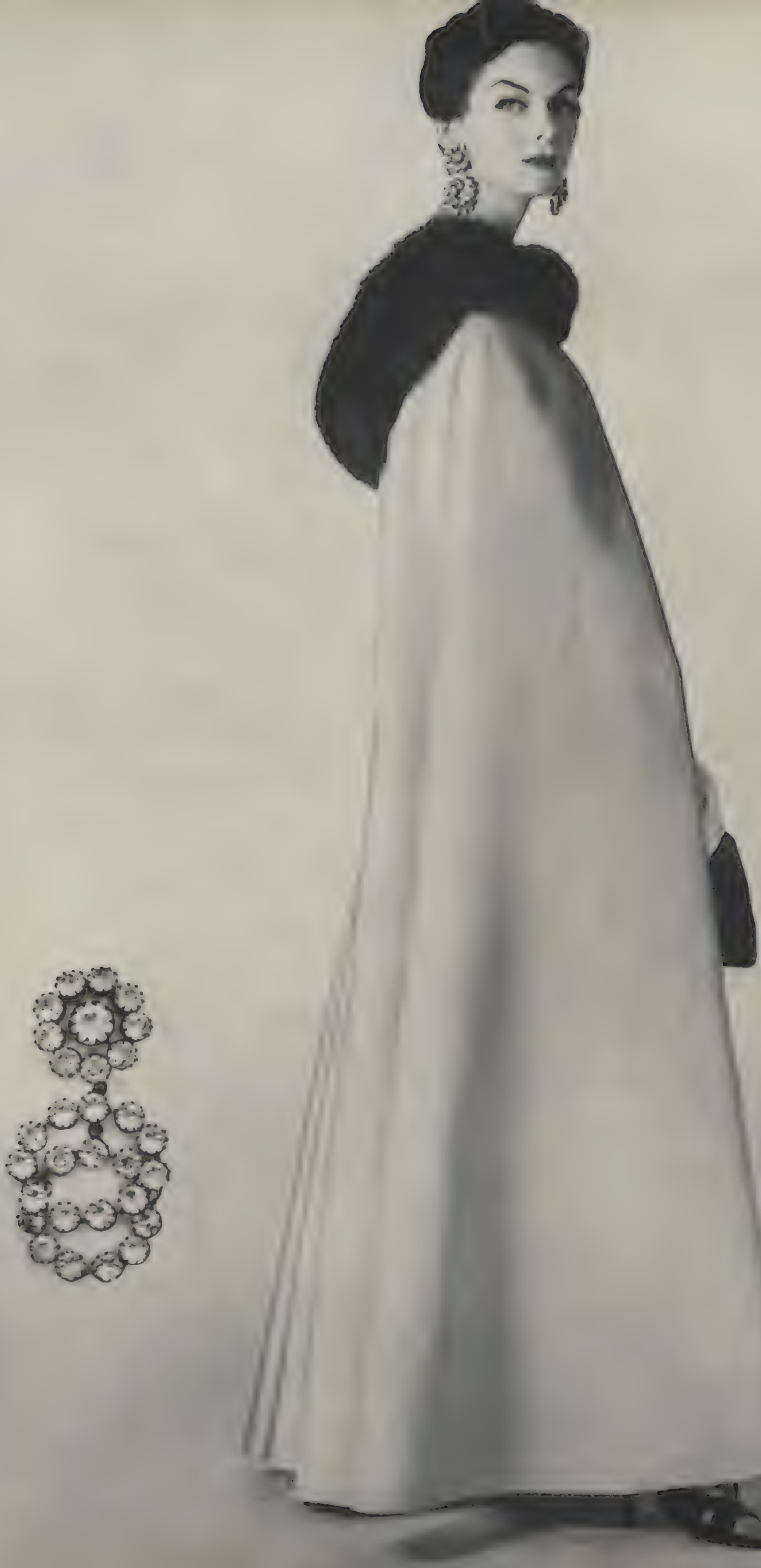


Ode to beauty—great new perfume. An event for the woman who understands fine perfume: the arrival of Guerlain's "Ode," first new perfume from this house in several years. Its subtle and romantic qualities, its mellow bouquet (a bouquet of flowers), make it a fragrance destined to join the great names in perfume, eloquently reflecting the mood of fashion now. Above, "Ode" going along for the evening. Diamond bracelets by Cartier. Right, "Ode" housed in its frosted crystal amphora.

Sabled satin—new great cape. Much of the fashion news in New York and Paris comes in the shape of capes—this, a new line of evening elegance and the first floor-length evening cape around in years. Pink-champagne satin, slight back fullness (well controlled). New relaxed line of collar (relaxing in Russian sable).
Cape, with its own dress, by Trigère, at Bergdorf Goodman; Joseph Magnin.
Cape, also at Nan Duskin. Rhinestone drop earrings
on a large scale now: longer drop, larger loops, by Schreiner, at Lord & Taylor.



HENRY CLARKE





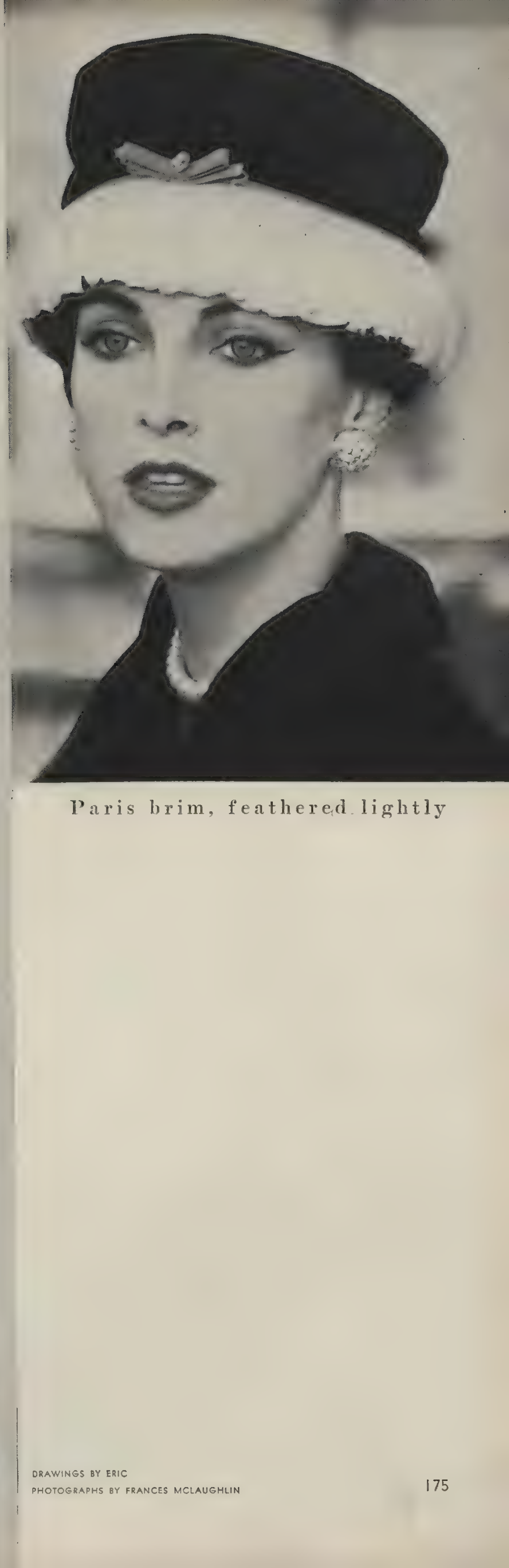


Paris beret on a new wave-length

Black-coat brilliance: how, when, where

Look for this (and you may not have to look far—we've four pages on the subject, here): black-coat brilliance adding a powerful stimulant to the wardrobe-life of a city woman, this year. Here, too: some of the ways her hat-thoughts may be running.
Coat at left: Six o'clock excitement—arrival of a coat that's black satin to the waist (a waist heightened, fitted, markedly feminine); from there on, a fine stroke of black wool velours. For cocktails, theatre evenings, restaurant dinners. The coat, $275, by Anna Miller (the wool, by Stroock). At Bergdorf Goodman; Famous-Barr. High, draped lamé beret, by Emme.
Coat at right: Elegance, daily, in a black city coat with just enough black satin to send a few sparks flying. Slenderness slopes to fullness, from shoulder to hem. Coat, with day-to-evening coverage, by Jablow, in a British woollen, about $165. More height above the coat: white bleached nutria fez, by Dior-New York. Both: Bonwit Teller. Coat, also: L. S. Ayres.
Hat, above: Pink velvet beret, scaled for late day, evening (please, not theatre evenings unless you buy three seats). Paulette design, in America at Bergdorf Goodman.
Hat, far right: Hat height in black velvet, brushed with a brim of white feathers: late day, dinner (could dine with any of these coats). By Fath, at Bergdorf Goodman; Marshall Field; Frederick & Nelson.





Paris brim, feathered lightly

DRAWINGS BY ERIC
PHOTOGRAPHS BY FRANCES MCLAUGHLIN





High level of pillbox from Paris

Black-coat brilliance *continued*

Coat at left: Sleek black, deep black, together here to lift a late-day and evening coat into a new atmosphere of elegance. Very feminine elegance, notice (the heightened yoke, one reason why). Silk faille above, velvet below. Collar that can rise to a hood's height. By Ben Zuckerman, about $325, at Lord & Taylor; I. Magnin. Twisted satin turban: Lilly Daché.

Coat, directly right: In black satin, a coat with a new way to fit—a current Paris way—with a top that's gathered to cling almost as closely as a dress might; fullness below, but all under control. Theatre coat, by Jablow, in a Wm. Rose silk; about $165 at Saks Fifth Avenue; J. P. Allen. The hat: ostrich feathers spilling out of black net, by Lilly Daché.

Coat, far right: A black coat deep in sable—all-day, late-day elegance at the height of its beauty. Straight easy line of black ribbed wool, shawl collar of Russian sable. By Traina-Norell, at Lord & Taylor; Dayton's. Tiered ranch mink fez, by Dior-New York.

Hat, above: Level-look in a heightened pillbox of black velvet and grosgrain—late-day-to-evening elegance, tied up with a bow of make-believe diamonds. By Dior, in America at Henri Bendel.

Five case histories analyzed for Vogue by Dorothy Sara, President of the American Graphological Society. This article is the third in a series, "How you reveal yourself."

What your

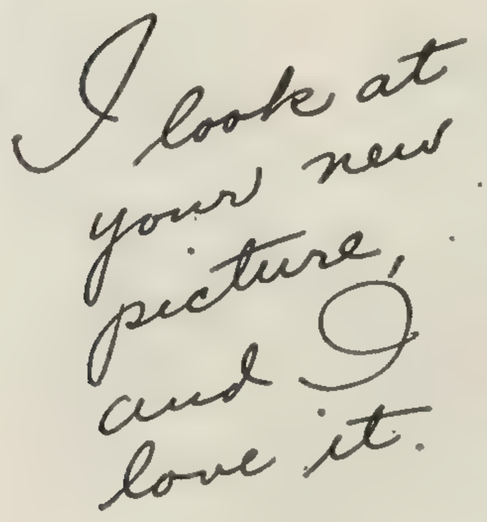
Although both Nero and Confucius—and probably their forebears—speculated on the revelations of character that can be read in handwriting, it was the Abbé Flandrin, a nineteenth-century Frenchman of an analytical turn of mind, who first studied the matter systematically, establishing the earliest principles of graphology. From France the fascination spread to Germany. Goethe had a taste for graphology, and in England, Elizabeth Barrett and Robert Browning were caught by the calligraphic swell.

To the eye of a trained analyst, handwriting exposes with surprising accuracy the emotional tendencies, aptitudes, and attitudes of the writer. Age and sex, however, it never reveals.

Certain scripts—the orderly chancery hand, for example, and the banal roll of Palmer method penmanship—seem to the casual eye devoid of personal idiosyncrasy. Actually, although they make a slightly more taxing problem for the graphologist, all the reflectors of personality are there. Handwriting is more difficult to disguise than voice or posture or facial expression.

On these pages are five varied samples of writing analyzed by Dorothy Sara, a pioneer in American graphology. For twenty-odd years she has lectured and written on this subject and also on economics, which she teaches at the Henry George School in New York. Her new book, Handwriting Analysis, *will be published in November.*

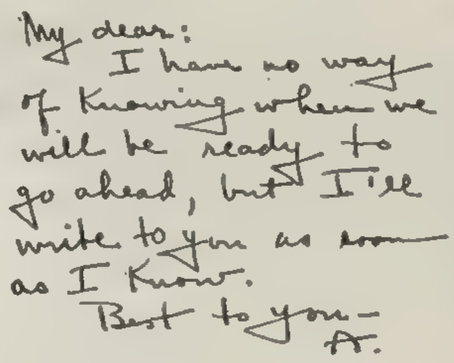
1



The handwriting: Upswung and round, with the margin widening towards the bottom of the page. Rather large writing, slanting forward with the look of being puffed by a spanking breeze; the letters flow along without breaks in the connective strokes. Flamboyant, well-formed capital I's. Firm pressure on the pen.

The giveaway: This is the script of a buoyant, optimistic person, whose heart's blood is carbonated with amiability. The clues: uphill writing, rounded characters that lean affectionately forward. He (or she) is quick to conform, mainly out of sheer good nature and the desire to be as often as possible surrounded by gaggles of fellow-creatures—adults, children, and vari-footed beasts; the maternal-paternal streak in this nature is strong and unhesitating. A show of strength appears in the heavy pressure of the pen, indicating vitality that will withstand the pressure of other personalities; logic and direction show in the consistent flow of connective strokes. The margin, begun fairly close to the left, and widening steadily towards the bottom of the page, implies a lack of natural interest in thrift, but the will to try economy; wide spacing everywhere reflects enough come-what-may generosity to make permanent reform unlikely. An eminently marriageable type, but the other person may have to hold the purse strings.

2



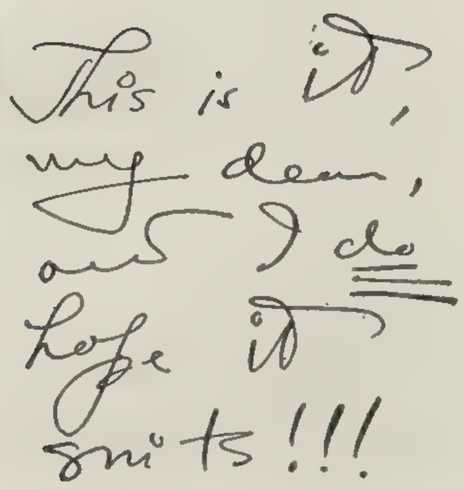
The handwriting: Backhand, small and angular, with tidy, almost architectural formations. Deep, even margins all around; a page of this writing held at arm's length may look rather like a well-matted etching. The capital I has the balanced shape of a Roman numeral.

The giveaway: To many people, this personality is simply an irksome enigma, aloof and secretive, the type who pops the champagne cork in the kitchen with the door closed. Actually, the world is his laboratory; people and things assume a more or less equal importance in it; a car or a can opener may furnish him more pleasure than a cheerful flirtation. This could be the handwriting of a scientist, or of a model housekeeper; the mind that goes with it is objective, slow to make decisions, and generally irrevocable. The heart is insular, surrounded by large stretches of calm; its few emotional ties with the rest of the world have approximately the same strength as a transatlantic cable. Clues: the backward slant, which shows control, an undemonstrative temperament; the small angular letters, concentration on detail, which reflects a critical, analytical streak. In the wide, even margin, added to the above characteristics, one can see a highly developed sense of proportion, a measure of taste, and insistence on good value, fine workmanship. The Roman numeral I implies an unexpected pride in one's own accomplishments.

People of this general type choose their friends critically, preferring contemporaries for the most part; they are apt to feel a certain impatience with purely male-female attraction, demanding a ration of cerebral response in romantic attachments. Reliable, satisfactory husbands (or wives), they can also be painfully exacting. And they never give presents unexpectedly; the cigarette case inscribed with a meaningful bar of music is simply not forthcoming. On the other hand, for an obvious psychological moment—say, Christmas—something both handsome and inspired may materialize without a shadow of warning.

handwriting reveals

3



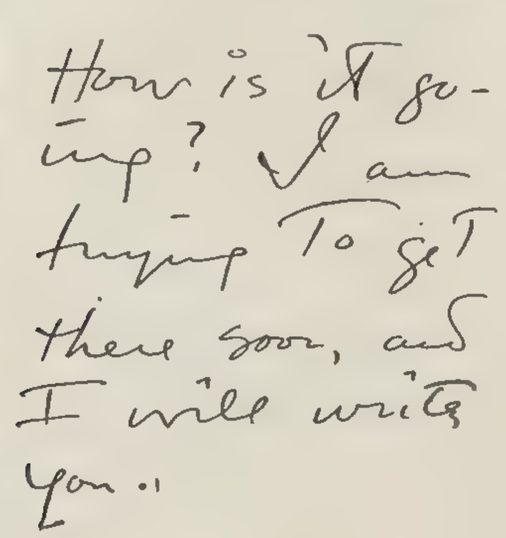
The handwriting: Undulating, various, with fast flourishes and baroque punctuation; a leaping, boiling hand, slanting now this way, now that; fat and lean by turns. Words break in the middle. The margin is uneven. The descending loops of letters (y, p, g, et cetera) are full-blown and impressive. Circle-dots finish the i's.

The giveaway: Saw-toothed peaks and precipitous, rugged gulches mark the terrain of this life; conflict, improvised drama, and shifting moods. Clues: the wavy base line, the varying slant, the exaggerated punctuation and prodigal underlining; all of these mean an unpredictable character, complex, provocative, perhaps vividly gifted, and endearing; sometimes fractious. From the broken words, one deduces intuition; from the circle-dotted i's (found, incidentally, in the letters of George Washington), a strong creative drive. Such dots are puzzlers, however. They must be examined in relation to the script as a whole; in a simple round hand, they may indicate nothing more than a taste for idle ornament. The script shown here indicates talent and enthusiasm, but a reluctance to concentrate, a rampageous insistence on variety. The staggering margins mean an absence of sound financial sense, a tendency to impulse buying.

Rejecting routine, this person is easily bored, but quite often a driving worker, fiendishly impatient with plodders and laggards who can not rise to the same pitch of enthusiasm.

The powerful descending loops signify sensuality—considered in relation to the rest of this hand, they reveal a romantic. If no properly consuming love life presents itself, however, this person—who can never be a sentimentalist—may spend himself on money-making or lion-taming.

4

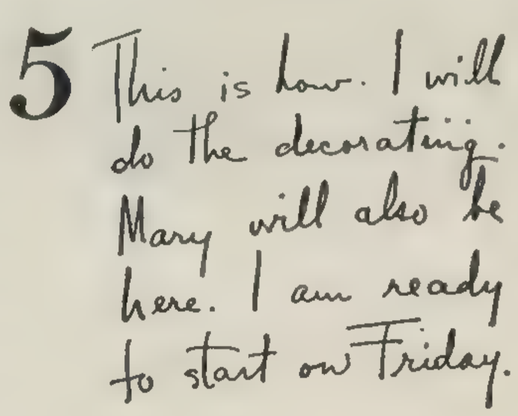


The handwriting: Fine-spun and wiggly like the web of a slightly intoxicated spider. Neither large, nor small, with high-flung bars on the t's, and a variety of i-dots haphazardly placed. Some breaks in words; some capital I's printed, some written.

The giveaway: Amiably adventurous, often flirtatious, the various qualities spurting in volatile profusion from humour and imagination which show strongly here in the i-dots (none of them placed or shaped quite as one might expect), the slapdash t-bars and unintentionally waggish formations. The thin-line script indicates a quick sensitivity, the ability to sense responses in others. The easy change from one capital I to another means a refusal to take oneself too seriously, a flexible, snap-back ego. Occasional breaks in words mean constructive intuition; the greater frequency of flowing connective strokes, the ability to make decisions.

People—because they provide the greatest variety—interest this mind more than anything else; details and routine give it the pip. Emotionally, someone who writes this way may be something of a puzzler; his very *lack* of fixed social demands makes him seem unpredictable. However, it is worth noting that this hand is only superficially erratic with none of the schisms and conflicts that appear in Case 3. Barring unexpected jolts, this person will be a solid citizen.

5



The handwriting: Tall and vertical, with a mixture of running script and unconscious printing; very few curlicues and flourishes. The capital I is a single stroke like the numeral 1. Loops above the base line have an especially slender, elongated look.

The giveaway: This is the writing of a resourceful, level-headed person with a pioneering streak of idealism. The running script with its unexpected licks of simple printing shows respect for tradition but a willingness to try new variations on old themes. The person who writes this way has a yen for the calculated risk; he will prove an excellent barometer of public opinion, an accurate spotter of trends. From the lack of flourishes and the stark, isolated stroke that makes the I, one can safely deduce an ability to strip away nonessentials, to get at the bones of a situation. Vanity seems unlikely. Tidy, well-stacked emotions and an equilibrious heart show in the absence of slant. The towering loops above the line suggest spirituality—or idealism—or do-goodism; here, a modest idealism seems most probable. Although a respecter of family, and of human affections, this person is apt to survive reasonably well with or without love interest; in fact, if there are complications or crises, he will probably chuck the whole business, proving that it is difficult, after all, for the totally ungullible to fall in love.

New-coat choice:

write

your own ticket



1

More new coats—coupled, just for fun, with more handwriting-samples analyzed by Miss Dorothy Sara (see preceding pages). Note, though: you might look smart in one of these coats even if most of your writing's done on the telephone! 1. *The coat:* Black wool zibeline, lined in Princeton's light brown Orlon-and-Dynel. Wonderful on plane trips—or terra firma. About $100. Altman's; Hudson's. *The handwriting:* T-bars slanting upward signify desire for achievement (or those plane trips?—Ed.) Combination of printed and cursive writing shows ability to approach new ideas in a constructive, resourceful manner. 2. *The coat:* Green, black, and white British woollen tweed, gently waisted, with deep armholes—slides on easily, even over a fairly substantial suit. By Wm. Devitz. $185. Franklin Simon; Hutzler's. *The handwriting:* Inner sense of gaiety seen in varying i-dots; capital T resembles a musical sign, and rhythm of writing shows feeling for music and design. 3. *The coat:* Beige wool fleece, double-breasted, shawl-collared; car-coat length (30″), but smart over sheaths in town, too. By Frank Gallant, of Stroock wool fleece. $120. Ready at Best's; Harzfeld's. *The handwriting:* Takes nothing for granted—return small hook on i and y shows tenacity. Absence of non-essential strokes proves analytical, discriminating mind; seriousness of purpose. (Guess we'd better let *her* do the driving.—Ed.)

RAWLINGS



2

There's the waistline —
nice to see it again!



3

This is my car key.

New-coat choice:

write

your own ticket *cont'd*



4

Notice that I take
my knitting everywhere!



5

Groomed to the bones
(herringbones!): a look
I like, daily —

4. *The coat:* Dark-grey wool zibeline, collared in ribbed, knitted wool. By Zelinka Matlick, of Anglo wool. About $110. Altman's; Frederick & Nelson. Emme hat. *The handwriting:* Inclination to cooperate, rather than compete; pleasant nature: shown in block letters, roundedness. 5. *The coat:* Town Chesterfield; black-and-white herringbone wool tweed. By La-Vigna. $100, at Lord & Taylor; Hudson's. *The handwriting:* Tall, narrow formations show respect for tradition, high aspirations, based on practical approach. 6. *The coat:* Toast-coloured cashmere (an O'Donnell fabric); wide soft collar. About $145. Bonwit Teller; Nan Duskin. *The handwriting*: Critical tastes seen in angularity; no loops. Likes to be in touch with new ideas—writes in essential strokes. 7. *The coat:* Black-and-white wool tweed, easily-cut edition. By Jaunty Junior, in a Hockanum fabric; $50. Bloomingdale's; Famous-Barr. Hat by John Frederics. *The handwriting:* Logical, reasoning mind (shown by connection of letters). Even spacing above, below line shows intelligence as shopper (so does her coat.—Ed.).



RAWLINGS



Who said a basic has to be just plain basic?

Vicuña colouring that goes either way - toward city or country.





The woman with a 2-coat wardrobe

The woman with a two-coat wardrobe may have other coats in her closet—a fur coat, an evening coat of velvet or brocade, a raincoat; or she may not. But the two coats shown on these pages, one black-and-white tweed, one bright-red wool, would cover her daytime life, fashionably, from early morning until late-day—and the red coat can go on from there, into little evenings. On this page:

1. The black-and-white tweed coat

—all-day, all weather, all the coat that's needed to go anywhere in town; slides easily over country suits, too. Sketched, above—some smart choices for a day-time wardrobe to wear under it. Coat by Swansdown, in black-and-white Forstmann wool tweed; $80. Bendel's Young-Timers; Burdine's. Hat by Emme. *Above, left:* Pink silk blouse, long sleeves, tucked front; by Macshore, $8, at Franklin Simon. Grey wool flannel skirt with two box pleats giving the effect of a panel; by Robert Powell Johns, in Forstmann wool. $40. Lord & Taylor. *Above, centre:* Black jersey suit, news on two counts (and count the needs it fills). By Benira, in Sag-No-Mor worsted jersey; $115. Henri Bendel; Montaldo's. *Above, right:* Slim city dress of dark red jersey; notice how new the drapery looks? There's a touch of shirring at the waist, too. By Claire McCardell, in Sag-No-Mor worsted jersey; about $50. Saks Fifth Avenue; Neiman-Marcus.

FRANCES MCLAUGHLIN



2. The scarlet wool coat—second coat

(but not second fiddle) in the two-coat wardrobe plan on these pages. It's a coat to enliven not only a wardrobe, but a winter; that can alternate with the black-and-white tweed coat over any of the day costumes sketched opposite—then, go on to a late-day life of its own over the dresses sketched below. In sum, there's no limit, short of a full-dress evening, to the situations it can cover, brilliantly. Coat by Originala, in red Stroock wool fleece; $195. Coat, Bergère earrings at De Pinna. Coat, also at Julius Garfinckel; L. S. Ayres. *Below, left:* Slender late-day dress—black peau de soie, high at the front, V'd at the back. $45, at Lord & Taylor; Himelhoch's. *Below, centre:* A dress that can cope with not-so-little evenings, too; flame-red silk and rayon satin with a belled, panelled skirt, deep V at the back; bows on shoulders. $70. Bonwit Teller; Burdine's. *Below, right:* Bareback black wool sheath that works a bit of black magic for the figure; the bodice is high, draped, at the front. In Forstmann wool broadcloth; $70. Lord & Taylor; Wanamaker's, Phila.



All new Vogue Patterns
are now printed
and perforated
for easy sewing success



Pattern for a look:
dress news
in Vogue Patterns

VOGUE PATTERN S-4736



Two dresses to give a woman a chic especially her own
(that's one of the great attractions of dressing-by-pattern).
The designs, from the new clearer-than-clear
Vogue Pattern series, marked now via print *and* perforation,
and as mistakeproof as patterns come.
Left: Making blousing one of the easiest pieces of news
a woman could wear this year, a dress in soft beige wool.
The bodice blouses most deeply at the centre of the back
(and blousing's very easy to wear *there).*
Good form of city dressing anywhere; top of its form
when the hat's fur. Vogue Pattern S-4736 in a
lightweight wool by Lesur. Empress chinchilla hat: Emme.
Beige four-button kidskin gloves by Superb.
Bartek bracelet. Taupe calfskin bag by Milch.
Right: Making a point of drapery (and that's a
Paris exclamation point), a late-day dress
that doesn't lose its close figure-line for a minute.
Fine outline for the new positive black in fashion—
in and out of the coat news in this issue.
Dress, Vogue Pattern 938, in silk crêpe by Fashion Silks.
Saga Norwegian blue fox muff by Revillon. Mascara veil: Emme.
For back views, sizes, yardages, see page 220.



PHOTOGRAPHED AT THE NEW SUTTON HOUSE, IN NEW YORK





HENRY CLARKE

Under new coats: close-knit story

Four strong fashion-statements—made very softly: they're knitted. Anything pleasanter to put on right now would be hard to imagine. What's *easy* to imagine—these, under any of the new coats in this issue. *Facing page:* Pretty new version of the Empire look—closely-knit sweater top of charcoal-grey wool, sliding over a tall-waisted skirt of grey worsted flannel (the skirt's upheld by its own rayon taffeta bodice). By Korrigan-Lesur; sweater, about $35; skirt, about $50. Both, at Lord & Taylor; Neiman-Marcus; I. Magnin. *Directly above:* Knitted, bloused, black—good day-look for town. Pull-over top, slim skirt—both, knitted black wool. By Goldworm; $45. Lord & Taylor; Famous-Barr; Joseph Magnin. Raccoon beret: Sally Victor. *Above, upper right:* Accessory dress, nice black background—this slender sheath of ribbed knitted pure wool, sleeved, slender as a knitting needle. By Gernreich-Bass; about $50. Lord & Taylor; Joseph Magnin. *Above, lower right:* Under the softly-bloused jacket, there's a short-sleeved sheath to wear under coats, too. Both, knitted wool, in a new softer brown; by Marinette, about $50. Peck & Peck. Hat by Sally Victor.

New party notes: young red, white, and black

Five new ways to shatter a stag line:
these five young party dresses for little dances,
dinners, from Cambridge to Charlottesville,
via New York or San Francisco.
For? Especially for juniors, all but one.

1. Sure-fire combination here:
delicate pink chiffon, delicately tucked—
from there on out, a blazing red satin skirt
(this, of silk and Avisco rayon).
$50. Franklin Simon; Hutzler's.

2. The one non-junior dress on these pages:
black matte jersey top with siren sleeves—
the top, permanently attached to a full skirt
of white chiffon. This, one of the newest looks about:
all about a beautifully bared back. By Jerry Gilden,
of Avisco rayon, $23. Russeks; Rich's.

3. The figurine dress in ruby-red velveteen
with garnet-red flowers overprinted, overall.
Nice bit of party equipment,
any day after five o'clock. $50.

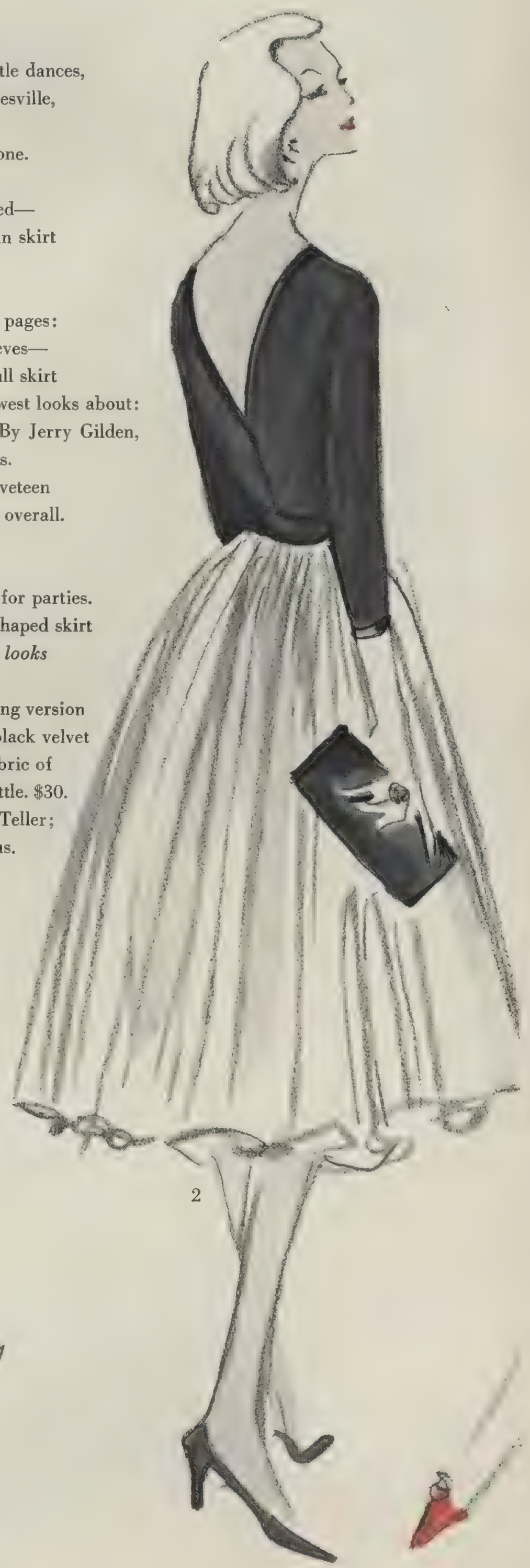
4. Red peau de soie—in good shape for parties.
Tucked camisole top meeting a bell-shaped skirt
to make the point of a waistline that *looks*
smaller than a minute. $50.

5. For the far side of 5:00 P.M.—young version
of the new black-on-black fashion: black velvet
outlining black taffeta (a Cohama fabric of
Du Pont acetate), baring the back a little. $30.

Dresses 3, 4, 5: all, by Lanz. Bonwit Teller;
Hutzler's; Hudson's; Neiman-Marcus.



1



2



3

4

5

GOSSIPY MEMO ON TRAVEL

Guatemala is a country where cloud and crater touch one another, where cold blue lakes are lashed with pine forests, and the cities and towns are brilliant with relics of Spanish colonial civilization. Lake Amatitlán, a resort lake twenty miles south of Guatemala City, yields to skin divers 1,000-year-old pieces of Mayan pottery at twenty- to seventy-foot depths. Guatemala City, the capital, is five hours by Pan American plane from New Orleans; six hours from Miami; under nine from Los Angeles. The San Carlos Gran and the Palace, both good hotels in Guatemala City, cost roughly $10 a day. Side trips can be managed most easily by simply turning the entire problem over to Hayter tours, also in Guatemala City. Perhaps the most diverting of these is the trip to Chichicastenango in the midst of the Mayan-Quiché highlands. A centre of Mayan life since long before the Spanish conquest, this village is still one of the best places to see Indians in vivid tribal dress. On Thursdays and Sundays they come to barter in the market place and to worship in the church of Santo Tomás. The place to stay is the Mayan Inn, which has a good library, splendid Spanish colonial furniture, flowery patios, and quarters for fifty-five guests. On the more mundane side, the plumbing is modern and efficient; the food and drink, international and good. Rates are around $8 a day a person with meals.

Winter migrations to Madeira and the Canary Islands are made from Southampton, England, by the Bergen Steamship line of Norway, which sends the "Venus" south every ten days from December 19 to April 3. Situated in detached splendour off the northwest coast of Africa, the islands are rugged and fertile, famous for their wines and embroideries. The holiday life is mostly beach and tennis. Hotel rates: $4 to $10 a day a person with meals, and the Bergen Steamship Company will make all arrangements at the time of booking passage. Madeira is three days out from Southampton; the Canaries, four. Round-trip passage starts at $165. (Write Bergen Steamship Co., 576 Fifth Ave., New York 36.) Reading for the voyage: Anthony J. Drexel Biddle's 1901 account of Madeira, *The Land of the Wine*, vigorous, flamboyant prose, meticulously informative, and filled with such blazing phrases as "a mighty chaos of mountains and ravines" . . . "a gem amid ever-shining seas."

The Castle Hot Springs Hotel, about seventy miles north of Phoenix, Arizona, stands in the middle of a large, palmy oasis, once sacred to the Apaches because of the marvellous hot springs. A squarish wooden-balconied house designed for comfort, it has three outdoor swimming pools, a nine-hole pitch and putt golf course, as well as good riding; for sedentary guests, an excellent masseur or masseuse. The season is December to April; rates begin at $25 a day with meals. For details, write Neil Hardcastle, Castle Hot Springs Hotel, Castle Hot Springs, Arizona.

Fox hunting, the most English of all sports, has survived housing developments, high taxes and hard-top roads. Many hundreds of acres of protected farm land are still clear for the hound, the hunter, and the fox, and two hundred odd packs give tongue from November, when the season begins, until April when it ends. Visitors, provided they are good riders and speak the language of the field, can join almost any hunt, even the Belvoir in Melton Mowbray and the Quorn in Loughborough, either for a day or for the full season. One may arrange to do this by writing to the hunt secretary (names of secretaries can be obtained from the British Travel Association, 336 Madison Ave., New York 17) or more simply, by joining—for about a pound—the British Field Sports Society, 51 Victoria Street, London, SW1. The Society is organized to help sportsmen find good fishing, shooting, fox hunting, and the rare and imperial sport of falconry. It goes so far as to admit smilingly that some of its members even hunt rabbits, rats, and stoats. The price of a season's hunt subscription varies from about $15 to about $75; for a day, the "cap" is about $4. Although the best fox hunting is in Leicestershire and Northamptonshire, good sport can be found almost anywhere in England, even quite startlingly close to London. (There are good stag hunts in Devon and Somerset.) Meets are usually announced in the local newspapers and some packs hunt five days a week. Red coats should be worn only by seasoned hunters; "ordinary noncommittal riding clothes" are correct for the visitor. Hunt balls are usually held during the winter season; one may—with luck—be invited.

The island of Elba, unlike many Mediterranean resorts, scarcely ever has crowds. White oxen move imperturbably up and down the viny hills, among the Tuscan villas, the olive groves, and cypress trees. Winding and setting watches becomes almost unthinkable. About five miles from Portoferraio, the main town, is the Hotel Hermitage, dominating a piny promontory above a curve of beach where guests can swim or languish in deck chairs. Meals are served, usually, on the terrace, dazzling at night with huge Venetian balloons. The food is Italian, delicious and ample, especially the *fritto misto del mare*, a crisp mound of shrimp, scallops, squid, clams, and mysterious little Mediterranean fishes, fried in sweet Tuscan olive oil. Rates at the Hermitage: under $10 a day with meals. To get to Elba: fly Pan American to Rome; from there, drive a rented car to Piombino, and take the car-ferry to Portoferraio, a blue three and a half hours away.

Delphinium palette on a new non-fragile basis →

The cover for the fourth issue of Vogue's new department on the subject of how-you-live: news to make any window a garden window. The delicate delphinium palette is ready now in Dacron, ready to put the fragile silken look of light-filtering curtains on a far more stable basis than ever before. The amount of Dacron varies with each curtain shown here, but what it contributes, unvaryingly, is this: resistance to sun, humidity, shrinkage, abrasion, creasing. Lends financial support, too. Since much of the effectiveness of silken, blow-away curtains is a matter of quantity (the more, the more effective), and since Dacron adds years to the actual life of the curtain while subtracting something from the initial cost, there's that news for the head of the house. Reading left to right: Sabrina rayon-and-Dacron, by Cheney, Greeff. Valencia silk-and-Dacron, Jofa. Wisp-blue Dacron-and-rayon: Shulman. Catalina silk-and-Dacron taffeta, by Jofa. Wisp-carnation Dacron-and-rayon, by Shulman. The Dacron and rayon, all Du Pont fibres. All fabrics with the exception of those by Shulman: orderable only through your decorator. Other delphinium news: electric light bulbs in this range, made now by G.E. and Westinghouse.

VOGUE'S FASHIONS IN LIVING

KAREN RADKAI

This is Cashmera. most luxurious member of

Cannon's Royal Family of towels

One glance and you're sure Cashmera is the most beautiful towel you've ever seen. One touch and you know it's the finest, softest, most absorbent. Cashmera is woven of fine combed cotton yarns for lustrous, lasting beauty. A stunning addition to even the most fabulous bathroom. A perfect gift for the discerning woman, $4.

Other Royal Family towels, $2 to $4.

Vogue's Fashions in Living: here presenting ideas that involve no major redecorating, often no change of furniture, sometimes very little expense:

NEW LOOKS FOR THE HOUSE— THE QUICK LIST

Quick room changes, via colour. Meaning, this being 1956, much more change than a change in the shade of paint (though not much more effort). Lilac, for instance, looks like the coming colour in décor; would be wonderfully new in a white dining room, first of all in a winter house in the tropics—the lilac comes in as a pale lilac print on white, on curtains of handkerchief linen. Combined with modern French side chairs, their iron frames covered in saddle-stitched lilac leather (lacquered white rush seats and backs), it has an enormous elegance. And then there's gold, as reported in Vogue's September 1 Fashions in Living. Just a little of this can give the décor of a white bedroom, a city woman's air-conditioned (i.e. air-cleaned) bedroom, an enormous lift in looks. Use slip covers or chair pads of printed cotton with a scattering of golden stars, and back up the cushions on the chaise with clear crimson velvet—good way to provide neat little flashes of brilliance. Or, good example of an easy, pretty change in a wallpapered room (a country-house sitting room papered in white with blown blossoms of sharp pink and sharp yellow, as it actually happened)—striped cotton slip covers in the colours of the paper (in the case of the room cited above: yellow-and-white striped slip covers plus pink-and-white ones), and a great fluff of white nylon area rug. These ideas re décor, by William Baldwin of Baldwin & Martin.

Flowers underfoot, news in vinyl floorings: Decorator Ellen McClusky uses flower-inlaid vinyl flooring patterned after fabrics. In the family-room of a city town house, for instance, she blends this way: a white vinyl floor inlaid with flowers in the selfsame colours imprinted on the heavy linens used for slip covers and curtains. Or, for a white dining room, this effect: windows curtained in matte chintz with a print of field flowers in many tender colours; a white vinyl floor with a flowered inlay to match them; and then a sudden, darker, more formal note—a deep green area rug shaped rather like a scalloped square, with a vast tassel at each of the four turnings.

Short-order architecture for new rooms: A boxy little hall in a city apartment, or a hard-to-use room in a rambling country house, can be converted in two shakes of a paste brush. Divide the walls into *boiserie* panels using strips of the new washable printed leather that goes on like wallpaper. A blue and white scheme would be charming—walls painted or papered white, then panelled with white glove leather printed in classic blue motifs. Any windows should be framed in the leather, with a wide band carried across the top to serve as a valance for curtains of sheer white silk bordered with blue and white tasselled braid. Hang paintings between these beautiful new leather mouldings. And you might try your writing desk placed at a right angle to the wall. All this, a Michael Greer idea.

Every new bed an island . . . Not quite; but the newest trend in bedrooms is to set the bed right in the centre of the room—perhaps a low bed, with tables at either side and a floor lamp beside each, an area rug under the bed to make the island-idea even clearer. One of its originators, Parzinger, suggests a black lacquer four poster (tall posts, low bed) and tables, iron floor lamps in antique gilding with white shades, a heavy saffron bedspread and area rug to match—the walls pale yellow, and the floor either white or as dark as pitch. Decorator Melanie Kahane uses a tester bed with a sheer silk canopy and tie-back curtains, and a regulation sofa table placed behind the bed to hold lamps at either end.

Vogue's Fashions in Living—other new aspects—continued on pages ahead

The reception room
opening onto the east dining terrace



East dining terrace—
with blue Chinese temple dog

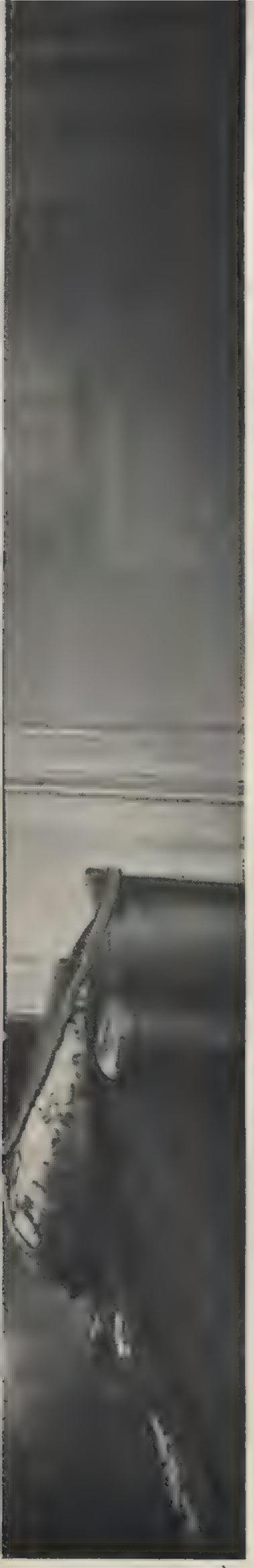
A HOUSE ON THE ROOF

Mrs. Wilson Howells' New York apartment, a country house in town

A two-story penthouse set on the roof of a New York apartment building, Mrs. Wilson Howells' apartment has the bright, open charm of a country house—and, beyond that, an encompassing view of Manhattan. Rimmed on three sides by double terraces—upstairs and down—it is surrounded by miniature gardens where potted trees bloom through the summer, and many of the leafy plants are green all winter. (In off seasons, for special occasions, Mrs. Howells sometimes dresses these with facsimile flowers made for her by Ann Roberts.)

Born on a Mississippi Delta plantation, Mrs. Howells has ingeniously preserved in the centre of the city her childhood heritage of light, privacy, and the feeling of space. In the summer the French doors stand open most of the day to sun and air, as they would in the country. In winter, all the plants in pots and boxes are brought inside to a small conservatory so that some flowers are kept, like strawberries under the snow, the year around.

To enter the house and to observe Mrs. Howells' methods (she has kept files for thirty-five years on furniture, costume, and decoration) is to see a series of rooms, quick with the owner's feeling for the nature of things, the natural grain of wood, the natural fall of soft materials in contrast to the monolithic towers of New York, rising austerely beyond the windows. The whole house shows the touch of the astute antiquarian who loves objects for their beauty and understands their uses and their effects.



KERTÈSZ

Mrs. Howells has been at work on her house for two years, beginning with the architectural reconstruction which involved throwing open the lower story in order to make a dining room and conservatory of what was formerly a maid's room, bath, and two closets. From the front hall the visitor steps into the reception room, shown at the left. This vivid little room, with bright yellow walls, is furnished principally with Empire pieces, except for the Louis Philippe needle-point rug of red, blue, and yellow, and the domed secretary and tripod table which are unusual examples of Scottish cabinet work. Sea-blue gossamer curtains with a valance of yellow tassels overhang the French doors leading to the brick-lined eastern terrace, lower left. At the northern end of the terrace temple dogs of smoked blue enamel, which once belonged to a daughter of Liliuokalani, the last queen of Hawaii, stand sentry among informally dispersed orange and rose trees, oleander, and night-blooming jasmine. Lower right: a second-story terrace off the guest room, with its own breakfast table, a stony muse contemplating the city. *More on next page.*

The northern skyline through a Louis XV doorframe



Mrs. Howells' apartment *continued*

The eighteenth-century drawing room, right, is panelled in soft green-grey wood and the Aubusson rug is pale yellow, beige, and pink. Almost all the furniture is French, either Empire or Directoire with a few pre-revolutionary pieces of Louis XVI. But the Sheraton sofa is Irish. Below: This captivating bedroom opens onto a breakfast terrace where a small fountain plashes among the plants. The Directoire bed, of beechwood painted blue-grey is hung with a canopy of blue-grey taffeta; the upholstery, faded mustard and pinkish mauve.

Mrs. Howells entertains a great deal, but prefers small gatherings to large ones. Like Elizabeth Bennet, the heroine of *Pride and Prejudice*, she prefers "a plain dish to a ragout" and a characteristic meal in her house consists of simple hors d'oeuvres, served with sherry; a roast of beef, with German potatoes cooked in butter and sage; a salad "in which you can taste the garden"; and fresh fruit served in individual baskets. She likes parties of not more than eight people and says that three is an excellent number. Conversation thrives with three, where the surroundings are beautiful and where the food nourishes as well as charms. For occasional larger parties, however, the whole house is thrown open, even the second-story terrace. Here Mrs. Howells has made a North African garden with marble pavement, fragments of statuary, and cacti, which seem the natural conclusion to the stony building, apparently springing spontaneously from the ore and rock of which Manhattan is made.

Mrs. Howells' bedroom; over the threshold, more terrace



The drawing room: eighteenth-century formality without severity

A view from the drawing room, looking south through flowers

MENUS FROM 6 GREAT



CHATEAU D'YQUEM

Les hors-d'oeuvre
Le Château Filhot 1949
Les langoustes à la Parisienne
Le Château Coutet 1950
Les perdreaux rôtis
Pommes soufflées
Salade Francillon
Le Château Canon 1929
Les Fromages
Le Château Lafite 1934
Le gâteau aux amandes
Le Château d'Yquem 1945

This twelfth-century château has been long famous for the sweet white wine of its vineyards. In fact, Thomas Jefferson wrote home about it, mentioning a great sauterne, made by a "certain M. Lur-Saluces." The same family still makes this same wine. So careful are the growers that each grape is picked separately just *after* it has passed its peak ripeness; in a day a crew of one hundred and fifty pickers may sometimes harvest less than enough grapes for one barrel of wine. Above is the menu for a luncheon given by the Marquis de Lur-Saluces in 1953 and below, a recipe for the salad served that day.

SALADE FRANCILLON

Alexandre Dumas, fils, described the preparation of this salad in his play, *Francillon*, which was performed for the first time at the Comédie-Française in 1887. The speakers are Annette and Henri. After cooking potatoes in consommé, slice them thin. While still warm, season with salt, pepper, vinegar, tarragon, and "a very good olive oil with a fruity taste." Annette adds: "It is important to use half a glass of white wine, Château Yquem if possible, and some finely minced herbs." Almost as important as the wine is the addition of large mussels, which have been cooked in a court bouillon with a sprig of celery, drained and mixed with the potatoes.

"Same quantity?" asks Henri. To which Annette replies: "One third less mussels than potatoes. The taste of the mussels should be neither expected nor overwhelming. . . . When the salad is ready, toss gently and top with slices of truffles, like a skull cap."

"Cooked in champagne?" asks Henri hopefully. "Naturally," answers Annette. "All this is to be done two hours before serving. The salad must be cool but not chilled."



CHATEAU OLIVIER

Huîtres Fines Gravettes d'Arcachon
Ch^au Olivier Graves 1949 — Filets de Sole Chapon Fin
Ch^au Ducru Beaucaillou St Julien 1893 Jeroboam — Pintadons en Cocote Forestière
Ch^au Lafite Pauillac 1870 Magnums — Rocher de Foie Gras Truffé
Champagne G.H. Mumm 1947 Magnums — Fromages assortis
Profiteroles au Chocolat
Petits Fours

Château Olivier 17 Novembre 1955

Only white wine is produced at this thirteenth-century château which was part of the dowry of Eleanor of Aquitane, Henry II's political-minded queen. (During the Hundred Years War, Edward, the Black Prince, used it as a cooling-off place between battles.) The menu above was served in 1955 in honour of the 85th birthday of M. Louis Eschenauer, the owner of the château. Below are two recipes from that luncheon.

FILETS DE SOLE CHAPON FIN

- 1½ lbs. fillets of sole
- 2 tablespoonfuls butter
- 1½ cupfuls dry white Bordeaux wine
- 4 tomatoes, peeled and shredded
- 1 tablespoonful minced parsley
- 1 tablespoonful chopped shallots
- A pinch of thyme
- 1 bay leaf
- ½ teaspoonful salt
- ¼ teaspoonful pepper

Place fillets in a greased baking dish; add wine, tomatoes, parsley, shallots, thyme, and bay leaf. Cook in oven at 350° for 20 minutes. Remove to heated serving dish and keep warm. Reduce the sauce from the baked fish for 10 minutes in a saucepan; heat, do not boil; then blend in melted butter and serve hot. Serves four.

PINTADON EN COCOTE FORESTIERE
(*Guinea hen casserole*)

- 1 tablespoonful butter, more if necessary
- ¼ lb. diced larding pork
- 12 small onions
- 2 guinea hens, about 2 lbs. each
- 1 lb. diced potatoes
- Salt and pepper
- ¼ lb. sliced mushrooms

Melt butter in a casserole and add lard and onions. Cook until golden, remove from casserole and put to one side. Cook guinea hens in the same casserole for 10 minutes. Return onions and lard to casserole, add potatoes and sprinkle with salt and pepper. Bake at 350° for about 30 minutes or until meat is tender. Meanwhile, cook mushrooms in French olive oil or butter and add to the casserole just before serving. Serves four.



CHATEAU LASCOMBES

Menu
Omelette
Rôti Jardinière
Fromages Assortis
Gâteau Lascombes

Rosé Lascombes
Chablis les Preuses 1947
Lascombes 1952
Lascombes 1924
Lascombes 1929

Château Lascombes, on a pretty hillside overlooking the village of Margaux, specializes in the red wine of Bordeaux. In 1952 the château and its vineyards were bought by a group of American wine experts and Alexis Lichine, author of the definitive *Wines of France*. (For Vogue, he wrote "A Wine Cellar," published December, 1955.) Above, a château luncheon menu and below, two recipes.

OMELETTE CHATEAU LASCOMBES

- 8 eggs
- 1 tablespoonful minced parsley
- 1 tablespoonful fresh tarragon, or a pinch of dried tarragon
- 1 tablespoonful fresh chervil, or a pinch of dried chervil
- 1 tablespoonful minced chives
- ½ teaspoonful salt
- ¼ teaspoonful pepper
- ¼ lb. butter
- 3 tablespoonfuls French olive oil

Break eggs in a bowl; combine with parsley, tarragon, chervil, chives, salt and pepper. Beat gently, add butter in small pieces. Cook in a skillet in heated oil (no fat or butter) over a low flame. Crisscross once with a spatula. As soon as the bottom is cooked, fold omelette in two and serve. Serves four.

GATEAU LASCOMBES

7 eggs
½ lb. granulated sugar
½ lb. Softasilk flour*

In the top of a double boiler, mix eggs and sugar, stirring constantly until mixture rises. Remove from the hot water and slowly fold in the flour. Pour batter into a buttered and floured cake pan, bake at 250° for 45 minutes or until a cake tester, inserted at the centre, comes out clean.

*The American product which most closely approximates the corn flour mixture used at Château Lascombes.

CHATEAUX

For the first time, the owners of these Bordeaux châteaux and vineyards give menus, recipes.



CHATEAU HAUT-BRION

VINS

Château d' YQUEM 1937
Château HAUT-BRION Blanc 1949
Château HAUT-BRION 1934
Château HAUT-BRION 1895

Champagne SALON 1945

MENU

CANAPES DE CAVIAR
CONSOMME DE VOLAILLE
FILETS DE SOLES A L'ARMORICAINE
VEAU ORLOFF
SALADE MEDOCAINE
FROMAGES ASSORTIS
PECHES GLACÉES
FRUITS

Château Haut-Brion, which was famous in the Middle Ages for its red wine, which the English called claret, is now owned by a syndicate of Americans of whom one is Clarence Dillon, father of the American Ambassador to France. A former owner was the astute, avaricious Talleyrand, Grand Chamberlain to Napoleon, and one of the statesmen who kept the peace of Europe by the Congress of Vienna. Above, a dinner menu, and below, two recipes.

VEAU ORLOFF CHATEAU HAUT-BRION

2½ lbs boneless veal roast
3 tablespoonfuls butter
¼ teaspoonful salt
⅛ teaspoonful pepper
2 cupfuls béchamel sauce
1 cupful puréed onions
¼ lb. sliced mushrooms, sautéed in butter
2 egg yolks
½ cupful fresh grated imported Swiss cheese
¼ cupful fresh bread crumbs

Heat butter in a Dutch oven, add veal, cover tightly and cook over low flame for ½ hour. Turn meat, cover again and continue cooking over low flame for 1 hour or until meat is tender. Add salt and pepper. Make 2 separate combinations, one béchamel sauce with egg yolks and cheese, and then, the onions with the mushrooms. Slice meat without cutting through to the bottom, then spread the slices with the mushroom and onion mixture. Reshape the meat and cover with the béchamel sauce. Sprinkle with bread crumbs, brown under a very hot broiler. Serves four to six.

PECHES GLACEES

4 peaches
¾ cupful granulated sugar
2 cupfuls red Haut-Brion wine

Peel the peaches and cut in half. Make a syrup by boiling the wine with the sugar for 5 minutes. Poach the peaches in the syrup and then chill. Drain peaches, place them on a layer of vanilla ice cream, and pour the syrup over them. Serves four.



CHATEAU CHEVAL BLANC

Menu

Consommé à la Royale
Soles à l'Armoricaine
Perdreaux rôtis sur canapés
Fonds d'artichauts Princesse
Fromages
Parfait glacé

Vins

Graves blanc La Mission 1952
Chau La Conseillante Pomerol 1950
Chau Cheval Blanc St Emilion 1949
Chau Yquem 1945

Château Cheval Blanc, one of the two great red wine vineyards of the St.-Emilion region (the other is Médoc), stands in the curving countryside. Its wine is stored in cellars, tunnelled into the rocks which form the village foundations. Above, the menu of a dinner given by the château's owner, M. Fourcaud-Laussac, and, below, a recipe from that dinner.

ROAST PARTRIDGES CHEVAL BLANC

4 partridges
4 strips of bacon
4 ¼-inch slices of *foie gras*
Salt and pepper
4 slices of French bread, fried in butter

After cleaning the partridges and placing a strip of bacon on the breast of each bird, tie the partridges with string and sprinkle with salt and pepper. Roast at 450° for 45 minutes or until meat is tender. Place slices of fried bread on heated serving dish, cover each piece with a slice of *foie gras* and place a partridge on each. Serve hot.



CHATEAU PONTET-CANET

Menu.

Le caviar de la Gironde — *1953 La Dame Blanche (magnum)*
Les Langoustines Médoc
L'entrecôte Bordelaise — *1952 Rausan Ségla*
Les pommes de terre fondantes
Les artichauts Bordelaise
Les fromages — *1949 Pontet Canet*
Le biscuit de Savoie — *1950 Yquem*
Café
Cognac (Sélection Cruse)

Château Pontet-Canet, which looks out on the Gironde Estuary, stands up over its own sea of vines. (Ausonius, a Roman poet of Bordeaux, celebrated the district in the fourth century.) Château Pontet-Canet, incidentally, is the only outstanding Médoc red wine not bottled at its own château; it is bottled instead by the château owners, the wine shipping firm of Cruse. Above, a dinner served at Pontet-Canet last February, and, below, two recipes.

LANGOUSTINES MEDOC

12 crayfish, shelled
2 tablespoonfuls butter
2 tablespoonfuls minced onions
1 carrot, finely chopped
2 tablespoonfuls shallots, finely chopped
1 tablespoonful brandy
1 cup dry white Bordeaux wine
1 tablespoonful tomato paste
½ teaspoonful salt
¼ teaspoonful pepper
2 tablespoonfuls minced parsley

Heat 1 tablespoonful of butter in a skillet; add onions, carrots, and shallots; cook until golden. Add crayfish and cook for 3 minutes over a brisk flame. Add brandy. Blaze. Add Bordeaux wine, tomato paste, salt and pepper. Cover and cook for 10 minutes. Transfer crayfish to a heated serving dish and keep warm. Cook sauce until liquid is reduced about one half. Add 1 tablespoonful of butter and stir until melted. Pour over crayfish; sprinkle with parsley. Serves four.

BISCUIT DE SAVOIE

1 cupful granulated sugar
7 eggs
½ teaspoonful vanilla
¾ cupful sifted flour
½ cupful cornstarch

Combine sugar and egg yolks in a bowl, stirring with a spatula or a whisk until mixture is creamy. Mix flour and cornstarch. Fold flour mixture and whipped egg whites gently into sugar mixture. Turn batter into greased and floured pan and bake at 250° for 45 minutes. Serve cold.

Linen news for the house— not to be taken casually

And that's the point. This page
announces four fresh linen triumphs—
linen damask, linen velours,
and linen in closed
and open needlework patterns.
While they're all destined
for people's houses, they're a long way
from being homebodies—this is linen
put on a new, formal basis;
linen at its most elegant, to date.
At top, close-grained needlework linen,
imported by S. M. Hexter.
Far right, near top, open casement cloth
with an air-and-light clause
(could be used as a room-divider
as well as at windows); Cheney, Greeff.
Centre left, linen damask to use wherever
you'd use a valuable damask
upholstery fabric. This, also Cheney, Greeff.
Below, linen velours, as soft and blooming
as a piece of velvet; again, for upholstery
(and tough enough for feet-up chairs).
This, J. H. Thorp.
Final piece of linen on this page—find it?—
a piece of linen, glazed (or so it seems);
it's a vase with a linen-looking
texture, news at Bonniers.
All fabrics, available through your decorator.



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FRANCES DENNEY



MINOU DROUET

Translations, by Martha Bacon, of the excerpts from Minou's poetry on pages 133-134.

SONG

My heart is a fragile boat,
a fragile boat without moorings,
a boat to which the distance
with its hand sorrowfully beckons.
My heart is a boat hastening
to sail more deep than a dream;
her port is called "Nowhere,"
and on her hull, "Elsewhere"
is written in red
by my tears.
My heart is a fragile boat,
her mast rises like a cry,
sad as the cry of the gulls—
her mast lifts like a look
which searches something up there;
her mast reaches up like the spire
of a church
which cracks
the sky
searching there for God.

THE NANNY GOAT

Among the dunes I came upon
a little brown nanny goat,
her head dressed with the bass clef
of the two horns of the moon.
In a purse of pink nylon
she nicely carried
her children's supper,
two capering kids.
My dancing brown nanny goat,
you may well amuse yourself,
kicking up a thousand sand dunes
to jump as high as the moon.
You may shut my door
and kill me dead—
nothing shall prevent my carrying with me
the fearful voices, the sounds
outside the roof,
outside of me,
towards the voice
of your fingers.

*...it's the ***RelaxA cizor*** ...you read about in August VOGUE



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Featured in Mademoiselle by Health & Beauty editor, 2 *full pages,* March '51 issue, READ WHAT OTHER USERS SAY: "4 inches removed from abdomen." —Mrs. M. F. "3" from hips."—M. A. "Dress size was 16, now 12."—C. P. MANY WOMEN LOSE AN INCH OR TWO THE FIRST FEW DAYS! You may lose less—or MORE.

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The men's page: four-wheeled news

Photographed with the new Borg Ward station wagon imported from Germany (more about it in a minute), a handsome topcoat—at this knee-length, a car and country coat that could take an easy stride into the city too. It's made of camel's-hair, with an all-wool lining, deep patch pockets, leather buttons fastening with loops. Coat, $165, at Saks Fifth Avenue; Neiman-Marcus. As for the car—plenty of scope here too: station wagon in looks and capacity; in performance, much added (including its high cruising speeds, low gasoline consumption).



PAUL HIMMEL



The men's page: motorcoating

Photographed with the new all-white MG "A" roadster—new knee-length car and country coat from England, designed to give greater freedom of arm movement (deep side vents, bellows-back). It's made of Gannex cloth (wool-and-cotton with the effect of a waffle weave), a new fabric that's insulated against sudden changes of temperature, completely proofed against wind and water. All-wool lining, leather buttons, deep pockets with flaps to hold pipes, driving paraphernalia, such as maps. Coat, $68, at Abercrombie & Fitch. Also: Von Lengerke & Antoine.

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Longines watches left to right: Granada—diminutive watch with unique bracelet of v-shaped links, all 14K gold, $250; Starlight Elegance S-D 22/2M—formal magnificence in 14K white gold, 22 round and 2 marquise diamonds, $475; Louisa—tailored simplicity in 14K yellow or white gold, $125. Prices include federal tax.

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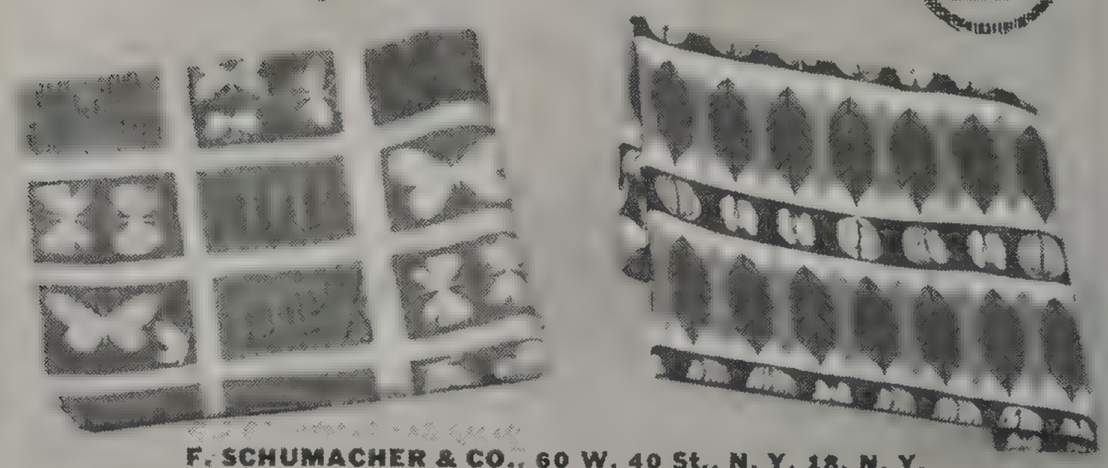
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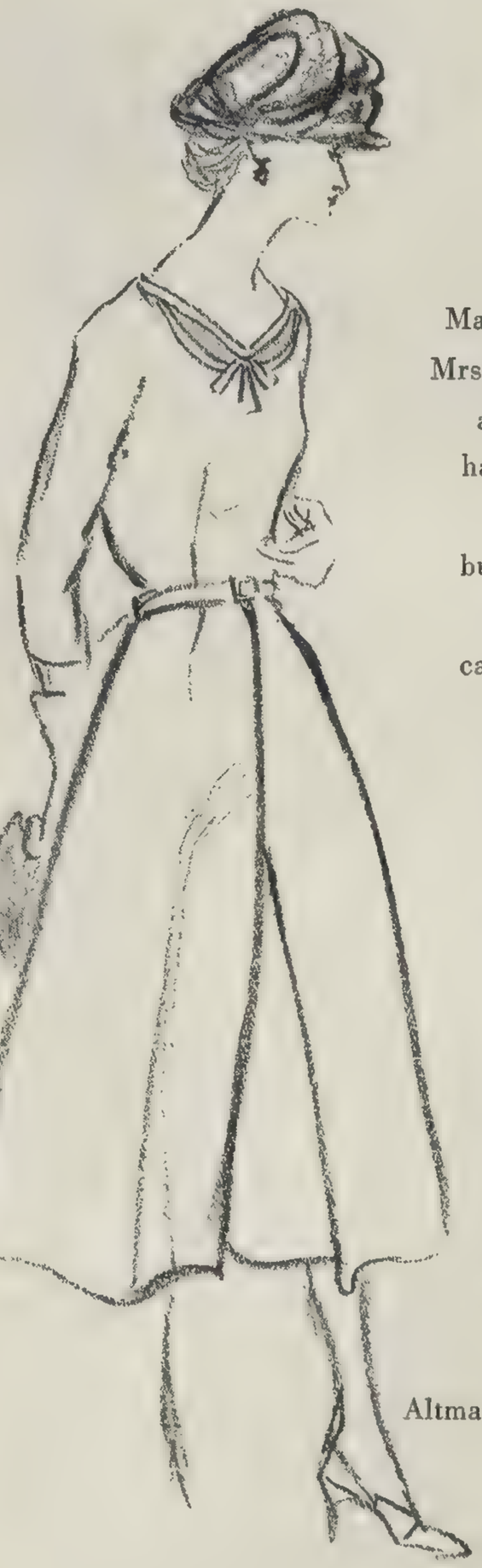
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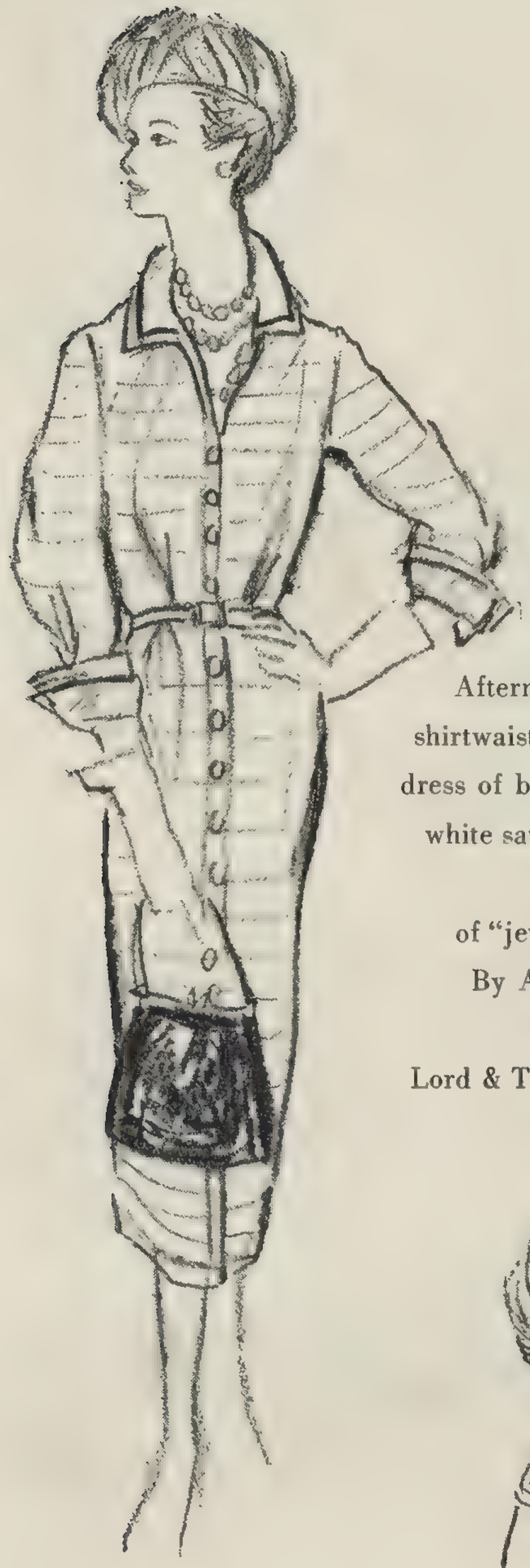
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Not all Mrs. Exeters are tall



Many women the age of Vogue's Mrs. Exeter, and many, younger, are discovering the beauties of half-sizes—their applicability's a matter not of age, but of proportion. What they're applicable to: the figure that calls for a shorter waist-length, a slightly shorter skirt. Here, three new afternoon dresses in this obliging size-plan.

Left: For Mrs. Exeter's afternoon engagements—the perfect navy-blue dress, with the "scissor-cut" skirt (actually two deep, diagonal pleats) that's so minimizing to hips. Navy-blue silk and Avisco rayon; tulle inserts at the neckline. By Young Viewpoint, in sizes 12½ to 22½. About $50. Altman's; Sakowitz. Sally Victor hat.



Afternoon version of the
shirtwaist—slender, elegant
dress of black peau de soie;
white satin collar and cuffs
(and its own set
of "jewelled" cuff links).
By Allen-Peck, in sizes
10½ to 20½. $70.
Lord & Taylor; L. S. Ayres.
Sally Victor hat.



"Come to tea after the concert"
—Mrs. Exeter wears deep-red
peau de soie with a beautiful
ease of line, a gored skirt
very graceful in motion.
By Radiant, in sizes 12½ to 22½.
About $55. Tailored Woman;
I. Magnin. Turban by Sally Victor.

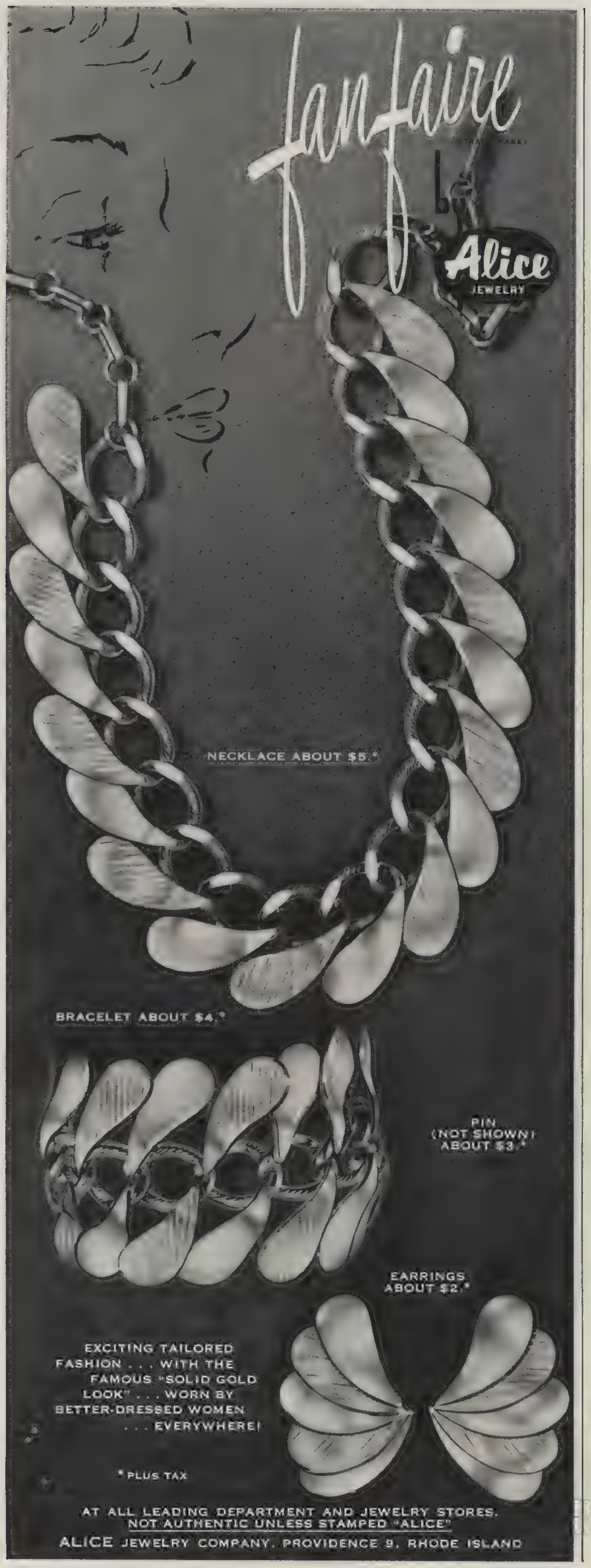
DRAWINGS BY BARBARA SHIVITZ



This fall you're up to your ears in golden touch jewelry, that smartly lights up your wardrobe. Fashioned by hand for that expensive Volupte look. Necklace $6, earrings $4, bracelet $5. At fine stores everywhere.

VOLUPTÉ

Volupte Inc. 393 Fifth Avenue, New York 1, N. Y.



Discoveries in beauty



The crown is familiar . . . but the content is news: the latest Prince Matchabelli perfume, "Added Attraction." A rich, complex scent with musky undertones, flowery overtones, it comes in a red-tinted crown bottle, red velvet "jewel box." $17.50* the ounce. Altman's.



How to carry a fragrant breeze around with you: Rigaud's new Miniature Spray bottle, filled with their spicy floral perfume, "Un Air Embaumé." The black-and-gilt container has a leak-proof top; under that, a plastic plunger. Good news, too: it can be refilled. $5*, at Altman's.



This "Flacon Voyage" will travel—look pretty on a dressing table, too. It holds Jean d'Albret's cologne in the delicious "Écusson" scent—a blend of jasmine, tuberose, and secrets; the French formula dates from 1572. Slip-on case; 6¼ oz., $8.50*. Bonwit Teller.



More arrivals from Paris—the Lubin perfumes, colognes, now available in the U.S. Here, Lubin's delicate "Nuit de Longchamp" perfume and cologne; perfume, $12* the half-ounce; cologne, $5* for four ounces. These, and Lubin's famous scented cloths called "Flanelles," at Saks Fifth Avenue.

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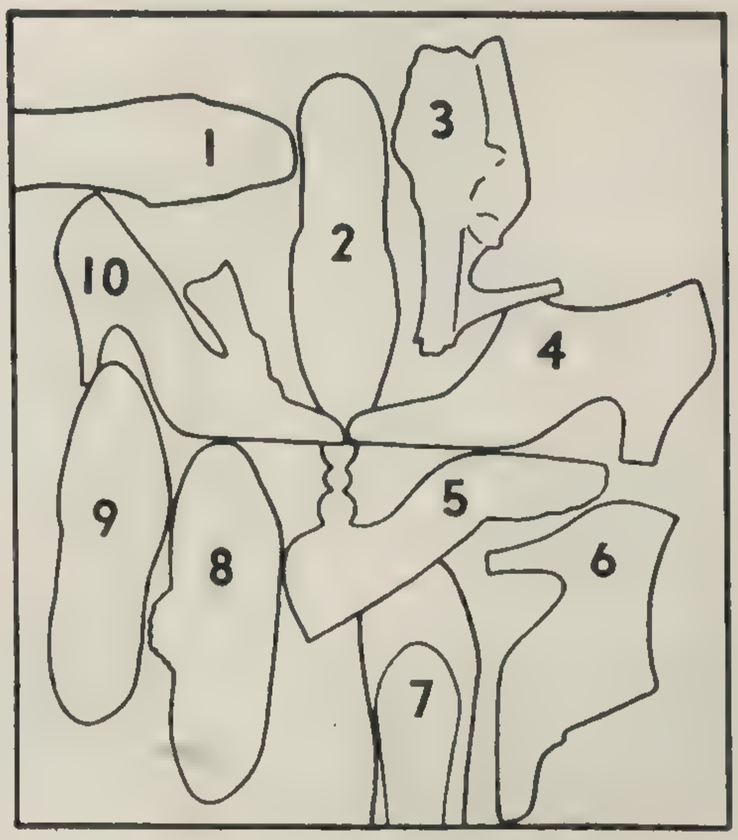
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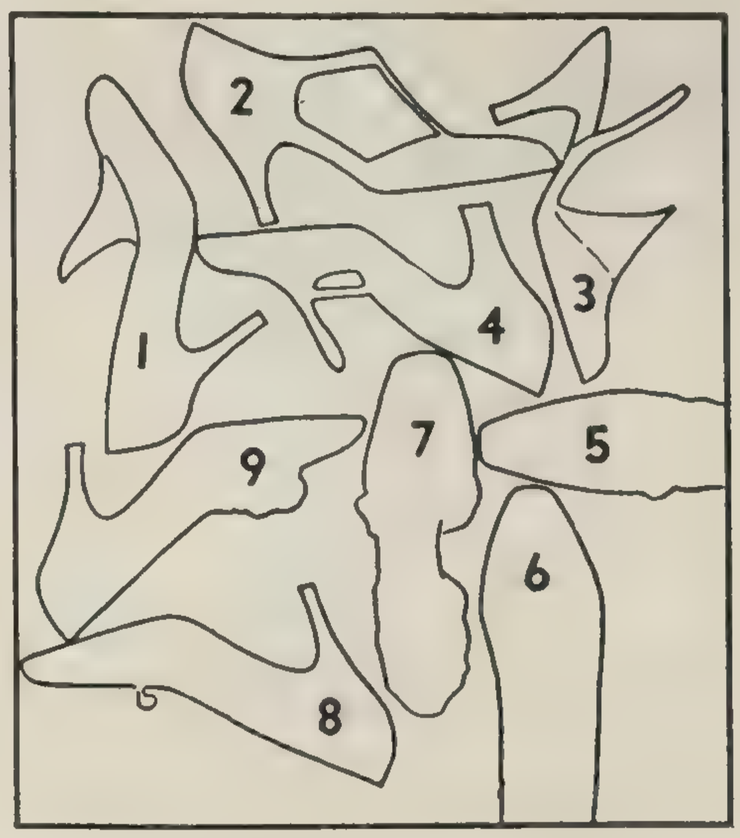
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PERUGIA-POIRET SHOES—NEW OR OLD?

(Continued from pages 166-167)



Page 166, above. The shoes in Perugia's 1956 collection are: **1**, opera pump with flower-embroidery, jewelled buckle of red and green stones; **3**, golden mule with Poiret-purple rose; **7**, Burgundy satin shoe, handkerchief bow; **8**, brocade babouche; **10**, shoe of gold and red satin, steep tongue and steep heel, rhinestone buckle. 1918 shoes: numbers **2**, **4**, **5**, **6**, **9**.



Page 167, above. The 1956 shoes here: **1**, low-cut red satin shoe, high gilt-mesh tongue; **2**, T-strap sandal, leopard spots and teal-green satin; **3**, silver and green shoe, deeply covered in front; **6**, flame-red velvet, square toe, gold thongs; **8**, black suède late-day shoe, calfskin appliqué; **9**, green satin shoe, softly bowed. The original numbers: **4**, **5**, **7**. *All the 1918 shoes,* and many of the 1956 versions: I. Miller.



Continued from page 40

JACK SARNOFF

double-breasted coat with new, drop-shoulder sleeves —one of a collection of Paris fashion coats and capes made in Keanon pure hair-wool fabrics. Molly uses Keanon DeLuxe Vicuna, Cashmere and Camel Hair because these fabrics have timeless elegance and are suitable for all year wear in the varied climates of our 48 states.

Write Keanon for the Sarnoff-Paris booklet if you would like to see the most important coats and capes of the French collections, Americanized by Molly for every woman's figure, whether a misses' regular size or a special height size. They are so very feminine, flattering and luxurious. Priced from $150 to $500 at these and other fine stores.

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CHASNOFF PLAZA, INC., Kansas City, Mo.
THE BON MARCHE, Seattle, Wash.
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CONTRACT BRIDGE FOR TEEN-AGERS

BY OTTILIE REILLY

Contract bridge, easily the most popular of all card games, is highly entertaining, an intellectual challenge, and a game in which chance and skill are both important. Its language is technical and evocative, and teen-agers, famous as a group for the richness of their vocabulary, are especially fascinated by bridge talk, sometimes adding variations of their own—"Whose pitch is it?" when waiting for an opening lead, or "cast off" for discard.

The first rule for the beginner: contract bridge is a partnership game and partners stand or fall together. The second step toward becoming a good bridge player is to learn a recognized system of bidding and stick to it. The simplest of these and a general favourite is the POINT COUNT SYSTEM. This system amounts to kindergarten bridge.

The number thirteen is an outstanding factor in bridge: each player is dealt thirteen cards, and the four suits in the deck, Spades, Hearts, Diamonds, and Clubs, are composed of thirteen cards each. In scoring (for which a table appears later in this article), Spades have the highest value, then Hearts, then Diamonds, then Clubs. However, in calculating the Point Count of the face cards or the long and short suits in your hand all suits are valued the same and you always hope to find thirteen points.

After being dealt a hand, sort your thirteen cards according to suits. Take a quick glance, looking for Aces and Kings. Then note the distribution of each suit. When you find your hand evenly patterned, four of one suit and three each of the other suits, it is referred to as a balanced hand, or a flat hand. It is much more exhilarating to find your thirteen cards distributed unevenly: perhaps six cards of one suit, five of another, and one each of the other suits. Occasionally you find a hand of only three suits with a void (or blank) in the fourth suit. This, too, is exciting, especially if your opponents are bidding the void suit.

It is important for you and your partner to exchange information about your hands, both in high cards and in distribution. For this procedure, bidding according to a table of Point Counts is indicated. The High Card Point Count is used in all hands. The long or short suit is used only in suit bids, never in No Trump.

HIGH CARD POINT COUNT

Ace.....4 points
King....3 points
Queen..2 points
Jack....1 point

} In No Trump (an evenly patterned hand) these are the only points counted.

Add one extra point for holding all Aces.

It is easy to count the honour cards (or face cards). At a glance you can readily see that any Ace, King, Queen, and Jack add up to ten points. There are forty points in the deck, when counting ten points in each of the four suits. Your share as one of the four players is ten points. You must have more than your share to open the bidding; otherwise, you must pass.

DISTRIBUTIONAL POINTS

Add three points for a void (no cards of any given suit).
Add two points for each singleton (one card of a suit).
Add one point for each doubleton (two cards of a suit).

EXAMPLE HAND:		Point Count
Spades	A 8 4	4
Hearts	A Q 5	6
Diamonds	J 6 4 2	1
Clubs	K Q 5	5
Bid One No Trump		16 points with evenly patterned hand.

One No Trump bids are limit bids of sixteen to eighteen points.

EXAMPLE HAND:	High Card Points	Short Suits OR	Long Suits
Spades A K 8 5 4	7		1
Hearts Q J 5	3		
Diamonds K 8 7 4	3		1
Clubs 3		2	
Total Points	13	2 OR	2

Bid One Spade—15 points (thirteen plus two)

You have a choice of valuing your hand with the short suit, counting two for the singleton Club, or valuing it with a long suit count. That is, count one for each trump over four, and one point for each card over three in any side suit. The short suit count is simpler for most beginners. The long suit count becomes more comprehensible to average players, who realize that the longer the trump suit the more valuable it is.

Your bid represents the "contract"; the highest bidder undertakes to win 6 tricks plus the number bid. Thus a bid of 2 Spades means 6 tricks plus 2. When the bidding stops, the partner of the player who first named the suit in which the hand is to be played becomes "the dummy"; he lays his cards, face up, suit by suit, on the table in front of him. The play is opened by the opponent to the left of the top bidder; then it moves around the table clockwise. Each player must follow suit; in other words, if a heart is played first, the succeeding players must, if possible, play hearts. A player who can not follow suit may trump or discard. A small trump card will, of course, take an Ace of a non-trump suit. The dummy's hand is played, in turn, as the play goes around the table, by his partner.

QUIZ ONE. What is the opening bid for each of these hands?

1.	**2.**	**3.**
S. A Q 10 9	S. A Q 10	S. A Q 10 9 8 7 6
H. J 3	H. K 4 3	H. K 3
D. A Q J 6 5	D. A Q J	D. A 2
C. Q 3	C. Q 7 6 2	C. K J

Answers to above quiz:

1. Bid one Diamond. Do not bid one No Trump just because you have sixteen to eighteen points. The No Trump describes the distribution as well as the high Point Count.

2. Bid one No Trump. This is an evenly patterned hand with eighteen points.

3. Bid one Spade. You need only six points in your partner's hand to reach game. Twenty-six points usually are enough to produce game. There are slam possibilities in this hand if your partner responds in a new suit. Any response on the level of two, such as two Hearts, two Diamonds or two Clubs, would show at least ten points.

Ten or more points added to your hand bring you near the slam zone (thirty-three points). Your rebid should now be three Spades over your partner's bid of two in a new suit. Your bid of three Spades is now forcing toward game and attempts to get more information about your partner's hand.

QUIZ TWO. Your partner opens the bidding with one Spade. What is your response?

1.	**2.**	**3.**
S. 7 6	S. 10 9 6	S. Q J 6 5
H. K 8 4 3	H. K J 3	H. 7
D. 7 6 5	D. K J 8 3	D. 10 9 8 7
C. Q 8 3 2	C. 8 7 6	C. J 9 8 7

Answers to Quiz Two.

1. Pass. Because you have less than six points in high cards, you must.

2. Respond with one No Trump. You have eight points in high cards, which are not strong enough for a two Diamond bid.

3. Bid two Spades, since you have normal trump support (three including an honour) and the singleton Heart.

Bridge is at its best when you have a very good hand and your partner has opened the bidding. Your first response must be to bid one more than necessary in whatever suit your

(Continued on page 216)



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CONTRACT BRIDGE FOR TEEN-AGERS

(Continued from page 215)

choice may be. This bid is a signal forcing to game with possibilities of a slam.

If your partner opens the bidding with a Heart and you jump to two No Trump you guarantee the equivalent count of an opening bid (thirteen to fifteen points).

If over your partner's one Heart bid, you respond with three No Trump, you are telling him you have an opening No Trump bid (sixteen to eighteen points). It now becomes a lesson in elementary arithmetic. Your partner adds your points to his and decides whether or not you are in the slam zone.

QUIZ THREE. After your partner's opening bid of one No Trump, what is your response?

1.	**2.**	**3.**
S. 1086	S. 93	S. AQ985
H. KQ65	H. K54	H. 5
D. K54	D. 983	D. AJ65
C. 1054	C. AQJ83	C. 762

Answers to Quiz Three.

1. Bid two No Trump. A two Heart response would show less than eight points. If your partner has more than sixteen points for his one No Trump bid, you are in the game zone (26 points).

2. Bid three No Trump, not three Clubs. Your ten points added to your partner's opening No Trump bid must produce game. You are not interested in playing the hand in Clubs. It takes eleven tricks to make game in Clubs and only nine tricks for the No Trump game.

3. Bid three Spades. You can make game with your eleven points in high cards. It looks like a safer contract in Spades with your singleton Heart.

DOUBLES—TAKE OUT AND PENALTY

If the opponent has opened the bidding and you have a very good hand in the other *three* suits, thirteen or more high card points, your correct bid is "Double." This bid asks your partner to bid his best suit and you can support him in whatever he bids.

If your partner has opened the bidding and the next opponent makes a higher bid in a suit you had planned to bid, you then double. This is a penalty double. It merely says, "Partner, I am sure we can gain more points by letting the opponents play the hand." It is not wise to make a penalty double if you have support in your partner's suit.

CONTRACT BRIDGE SCORING TABLE

The first six tricks won by the declarer constitute the "book." All tricks won thereafter are the tricks scored.

Clubs or Diamonds (minor suits), each	20
Hearts or Spades (major suits), each	30
No Trump—first trick	40
each subsequent trick	30

100 points constitute a game; two games constitute a rubber. Trick scores contracted for are written below the line on the score-pad. The scoring above the line includes overtricks (a trick in excess of the contract), undertricks (penalty for being defeated), and bonuses. "Vulnerable" indicates that you have bid and made one game.

OVERTRICKS	Not Vul.	Vul.
Undoubted	20 points each for Clubs and Diamonds	
	30 points each for Hearts, Spades, and No Trump	
Doubled (each overtrick)	100	200
For making a Doubled Contract	50	50
UNDERTRICKS		
Undoubled (penalty for being defeated) each trick	50	100

(Continued on page 219)

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Skirts by Evan-Picone shown on page 55

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(Continued from page 216)

Doubled—first trick	100	200
each subsequent trick	200	300

Redoubling doubles the above points for overtricks and undertricks.

BONUSES

Four trump honours in one hand	100
Five trump honours in one hand or four Aces at No Trump	150

	Not Vul.	Vul.
Small slam bid and made	500	750
Grand slam bid and made	1000	1500

Rubber Bonus

When one side fails to win a game (two-game rubber)	700
When each side has won a game (three-game rubber)	500

NUISANCE BIDS—AS OPENING BIDS

Occasionally you will have a hand with weird distribution and weak in high cards, such as:

S. Q J 10 9 8 7 6 5	S.	S. 7
H. 6	H. Q 10 2	H. Q J 9 7 5 4 3 2
D. K	D. K Q J 9 8 7 6 5	D. Q J
C. Q J 5	C. 10 2	C. Q 7
Bid three spades	Bid three diamonds	Bid three hearts

The above bids are called pre-emptive bids, made only when hands are weak in high cards. These conditions make it a little difficult for your opponents to bid. Your partner must know and understand that you have only eight or nine points in high cards. Do not make pre-emptive bids with good hands.

Of course the most exciting of all hands is the type which has a plethora of honour (or face) cards, perhaps twenty-five high card points. You are within one point of game and wish to force your partner to bid. An opening bid of two in a suit is now used; this is an absolute demand for game. The partner with five or less points responds with two No Trump. With six or more points the partner shows a new suit, supports his partner's bid or bids three No Trump.

Examples of forcing two bids:

S. A K Q 10 9 8	S. A K	S. 6
H.	H. A K J 7 6 5	H. K Q
D. A Q J 10	D. A J 10 8	D. A K Q 9 6 4
C. K J 10	C. J	C. A K Q J
Bid two spades	Bid two hearts	Bid two diamonds

One of the best ways to improve your bidding is to follow the bridge columns in the newspapers. These are extremely informative and, among bridge players, a generous and abundant source of conversation.

Here is a final test of your skill—an average game:

North
S. A K 7 5 4
H. J 8 7
D. 7 3
C. 9 3 2

West
S. 8 6 2
H. 9 5
D. K 9 8 4 2
C. K Q J

East
S. Q J 10
H. 10 4 3
D. A Q J
C. 10 8 6 5

South
S. 9 3
H. A K Q 6 2
D. 10 6 5
C. A 7 4

You are South. Against your four heart contract, West's opening lead is the King of Clubs. Can you take ten tricks and make your contract?



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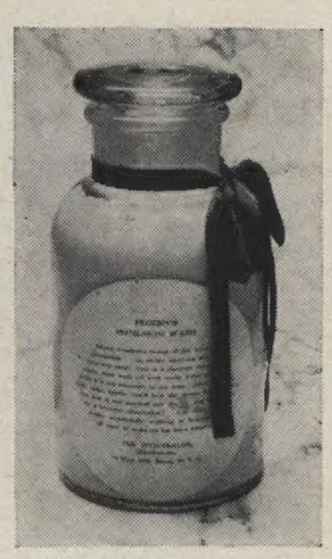
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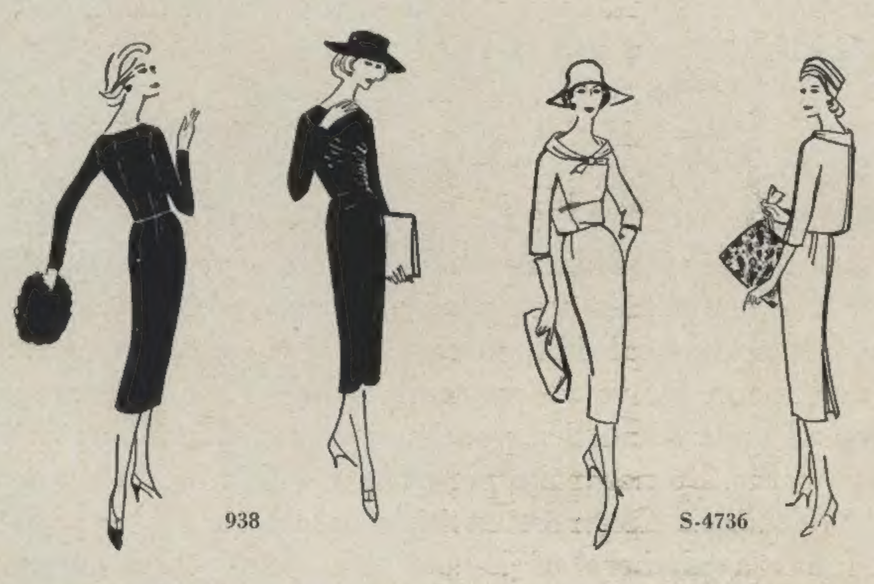
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VOGUE PATTERNS

(Back views, yardages, sizes of the Patterns on page 186-187)



Above, left: Making a smart point of drapery, the one-piece late-day dress shown here. It's Vogue Pattern 938, and it comes in sizes 12 to 18 (32 to 38). For a dress, size 14, 2¾ yards, 45" silk crêpe ought to do the trick. Price: $2.

Above, right: Back and front views of the one-piece wool dress with a newly subtle, and very flattering, form of blousing: Vogue Pattern S-4736. In sizes 12 to 18 (32 to 38). To make size 14, use 2⅞ yards, 54" fabric, in a soft wool. Price: $1.

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